'Irene's' Popularity Is Big Surprise to Man Who Made Her Famous

The success of "Good Night, Irene" is a mystery even to Gordon Jenkins, whose arrangement sold 1,500,000 for Decca records.

Why a simple song with "about three chords and three or four words" should be such a big hit is one of the reasons songwriters keep hoping their next song will put them in the money, Jenkins said in New Orleans Wednesday.

The composer, arranger, and orchestra leader is in New Orleans to hear his real love—jazz music. "I'm just a jazz man at heart," said the Decca recording artist in his suite at the Roosevelt hotel.

The composer of "San Fernando Valley," "Manhattan Tower," "Blue Evening," and "My Foolish Heart," has been named by Billboard as the top bandleader, composer, and arranger for 1950. The fact that he has difficulty reading music doesn't daunt him.

Arranging is his real vocation, he explained, though his musical education consisted of a couple of months of piano lessons. Nevertheless by the time he was 12 years old he was strumming a ukelele with a St. Louis band, and "carrying the melody and accompaniment at the same time."

He also played an accordion briefly, "until a policeman stole my accordion," and became a bass fiddler when he applied for a job as a ukelele player and found that the orchestra lacked a bass. "I'd never touched one before, but I made out all right," he said.

"San Fernando Valley" has been his biggest financial success, but he considers "Manhattan Tower" his best composition. The latter is based on his impressions of New York city, and "did more for me than anything I've ever written," Jenkins thinks.

Bop is dead, according to Jenkins. He added, it was never really alive. The current vogue for Dixieland music is "not surprising—musicians have always liked it," he said.

He said that he'd like a guest appearance with one of the New Orleans Dixieland jazz bands while here. "I might even get to play 'Somebody Stole My Gal,'" Jenkins said. "That's where I started when I was 15. I haven't played it since that first job, but I still remember it."

—Photo by The Times-Picayune.
GORDON JENKINS
"Jazz man at heart."

Encore Graham Jackson, Georgia's well-known one-man minstrel who used to be the late President Roosevelt's favorite entertainer at Warm Springs, came to Washington for a repeat performance this week. He was brought to Washington by Eugene Black, former Atlanta man who is now head of the great International Bank for Reconstruction and Development, to provide entertainment at a pre-Christmas party celebration staged for employees and officials of the bank. The colored entertainer, whose specialty is the accordion and piano, has appeared in Washington official parties a number of times and has always been claimed a great success.

Popular Platters—

Teddy Wilson And Jess Stacy Star In Piano Moods Series

BY STANLEY BRENNAN

Eighty-eighters Teddy Wilson and Jess Stacy have added their talents to Columbia's Piano Moods series with pleasing results.

BRENNAN

Marking the sixth and seventh issues in this long-playing series of piano artistry, Wilson and Stacy oil their joints and do first-rate jobs on a bevy of tunes that haven't been put to wax in a long time.

Tunes rendered by Wilson are: "Just One of Those Things," "Just Like a Butterfly," "Runnin' Wild," "I've Got the World On a String," "Fine and Dandy," "A Ghost of a Chance," "Between the Devil and the Deep Blue Sea," "Bess, You Is My Woman," "I Can't Give You Anything But Love," and "After You've Gone."

Stacy dishes out his versions of "Lullaby of the Leaves," "Cherry," "Lover Man," "I'm Gonna Sit Right Down and Write Myself a Letter," "Under a Blanket of Blue," "I Can't Believe That You're In Love With Me," "In a Mist," and "Keepin' Out of Mischief."

Racy Style

Wilson is at his best when he exhibits his solid, racy style on the frantically fast, "After You've Gone," and "Runnin' Wild." Although he distributes a plethora of notes, he still manages to retain at least a hint of the melody line.

Orville Shaw and Carl Fields fill in at bass for Wilson on sides one and two, respectively. Drums are handled by J. C. Heard on side one, and by Al McKibbon on the second.

One of Stacy's main assets seems to be a rhythmic rock with which he presents most of his selections. He uses a sharp, staccato touch that is pushing the beat. Examples of this treatment are most noticed on "Cherry" and "Under a Blanket of Blue."

Stacy gets able assistance on both sides from George Van Eps, guitar; Morty Corb, bass, and Nick Fatool, drums.

* * *

New Dance Disc

That new wild South American or Mexican styled dance, the Mambo, gets a workout by its creator, Perez Prado, on a new Victor disc.

"Cuban Mambo," and "Mambo Del Papelro," the latter a composition by Prado, are the selections.

Prado's rhythm section, which gives his band its tremendous beat for the Mambo, consists of three drummers, on conga drums, bongos and timbales; a bass and the leader at the piano.

This combination plus Prado's modernistic-styled arrangements have made the band a fast favorite in Mexico and the South Americas.

"Papelro," with complex work between the saxes and the five-man trumpet section, is the more acceptable of the above sides.

Mercury's Frankie Laine sounds a little tired on his "What Am I Gonna Do This Christmas," and "Merry Christmas Everywhere." Although Frankie has the right spirit, the songs are hardly suited to his singing.

* * *

"I Guess I'll Have To Dream the Rest," and "I'm So Crazy For Love," occupy the sides of Billy Eckstine's (MGM) new release.

Eckstine fans should get a boot from this.

Dentist Dedicates Peppy Song To GIs In Korea

PHILADELPHIA, Pa. — (INS) —A song-writing Philadelphia dentist has announced he has composed a peppy patriotic tune entitled "We're the Guys —GIs—Who'll Win the War."

Dr. William B. Richter, who has written and published a number of war songs previously, said his new production is dedicated to American troops fighting in Korea.

The number is to be published by Broadcast Music, Inc., within the next few weeks, Dr. Richter said.

THE DENTIST-composer said the chorus goes like this:

"We're the guys—GIs—who'll win the war,
"We're the same old gang who did it before.
"It'll be Kelly, Cohen, Scott and Ryan;
"Godfrey, Johnson and O'Brien
"We're the guys—GIs—who'll win the war.
"We're the same GIs who did it before.
"It'll be Crosby, Cantor, Hope and Lamb
"Singin' and fightin' for Uncle Sam.
"We're the guys—GIs—who'll win the war.
We'll show the enemy that we can fight;
"We'll prove Old Glory's always right—
"We're the guys—GIs—who'll win the war.
did int before."

Courier-Journal Photo

THE MEN'S a cappella prisoner choir from the State Reformatory at LaGrange, sang at Southern Baptist Theological Seminary yesterday. From left, first row, are choir member Carl Eldridge, Lexington; Chaplain Thomas N. Pettus, and Peter Vermeulen, New York, choir director.

Baptist Seminary Hears Prison Choir

LaGrange Men Present Program

It might have been the choir of your church or any church—those 32 men in red robes who sang yesterday at Southern Baptist Theological Seminary.

They sang of a beautiful Savior, of the time when the Lord was crucified, of a mansion in the sky, of a holy city, and of a dear land of home.

But they weren't just any choir. All are inmates at the State Reformatory at LaGrange.

Practiced for Months

Chaplain Thomas N. Pettus, who accompanied the men, said, "The boys have worked hard for seven or eight months and are The choir director, Peter Vermeulen, formerly of New York, "works for me as a prisoner for 8 cents a day," the chaplain said. Vermeulen studied music at Columbia University.

"Prison is a place of heartaches and tears," Pettus told a large audience in Memorial Chapel at the seminary. "Prison is like a giant microscope through which we study the smears from civilization's ulcers.

"These men are largely the products of circumstances and environment. I think sometimes we need to study our civic leaders who send men like these to prison. But, after all, our civic leaders are servants of the people, so perhaps all of use need to investigate our ways of thinking.

2 Quartets Sing

"Only a handful of you here know that we have 2,200 people at the Reformatory, and that there is not a soul which sticks up out there to guide them. There are no religious facilities for helping these men reconstruct their lives—which makes it a certainty that eight of every 10 will have to go back again."

In addition to selections by the entire choir, two quartets sang, and Vermeulen sang a baritone solo.

HUFSTADER SINGERS

Robert Hufstader conducting members of his new choral group, which will make first appearance at Town Hall today.

Boston Man Claims Prize Song Ignored By Alma Mater

BOSTON, Mass.—(ANP)—Ernest W. Simms, conductor of the Boston Negro American chorus, has accused his alma mater, the famous New England Conservatory of Music of ignoring his prize winning alma mater song for which he obtained an award of $50 four years ago.

Mr. Simms won the open competition and his song was to be used by the Conservatory and student body to build up school spirit and better student relations.

It is said by the Tuskegee Institute graduate that the Conservatory officials apparently and purposely forgot the prize song which he wrote.

However, in response to queries from the members of the press school officials have confirmed officially two school songs because Herman H. Young of Boston was also awarded a prize for his song composition in June, 1947, the same month Simms won his prize. A spokesman for the school stated bluntly that "we have two Conservatory songs and now the alumni are looking for more, I would say."

Also based on reliable sources, Dean Holmes of the school's faculty went on record as asserting that there was no guarantee that Simms' song would be used; that the song had been used but had not proved popular with the student body and alumni associations. No indication as to when the song had been used or where was given in the official statement.

Mr. Simms obtained his master's degree in music research from the school in 1949 and was oboeist in the school orchestra for three years.

al claims from cities which first heard the raucous stirring of early jazz.

Lt. George Washington Lee, spokesman for the Beale st. Elks lodge, Saturday said the certificate will be a major display by the Memphis delegation to the national convention of Negro Elks, to be held in Chicago, Aug. 22-25.

Memphis Claims Birth of Blues

(The Associated Press)

Memphis, Tenn., June 18—It's been a long shrill argument, but now it's settled: Those mean and lowdown blues were born in Memphis.

And a 500-man delegation heading for Chicago next August will carry a mammoth "birth certificate" for the blues," signed by the father of indigo rhythm, W. C. Handy.

The certificate states the blues were created on once-fabulous, now flabby Beale st.—despite riv-

MRS. JEULETTIA BOOKER

Ballad New York Nurse Introd on D.C. Station

WASHINGTON

Homemaker, practical nurse, choir director, singer, and aspiring playwright, Mrs. Jeulettia Randee Booker of Washington recently added other laurels to her crown by joining the ranks of song writers.

Her ballad, "He's My Darlin'," was introduced on the Musical Mad House by Jon Massey Thursday night, August 17, over Station WWDC. It was recorded by Annette Warren, screen, radio and television artist of Hollywood.

Mrs. Booker herself is soon to be interviewed over WWDC.

A native of New York City, she attended St. Augustine College in Raleigh, N. C., after graduating from Washington Irving High School in New York.

With Musical Arts Choir

Interested in music since childhood, she joined Charles A. Taylor's Bronze Manikins and travelled with this group for two years as a featured vocalist.

In Washington Mrs. Booker is well known as co-director with Othello R. Wilson of the Musical Arts Choir. A popular singing group which has appeared in many churchs here, the choir will make a tour of the Northwest and Canada this fall.

Mrs. Booker is also known to Washington church audiences through her two plays, "What Price Victory" and "Gypsy Love." The first, dealing with war, was presented in 1943 at the 12th Street Christian Church.

Now Full-Length Play

"Gypsy Love," was performed at St. Luke Episcopal Church as a one-act romantic musical. It has been rewritten by Mrs. Booker as a full-length, three-act play and is expected to be performed as such in the near future.

Besides her musical and other interests, Mrs. Booker is a practical nurse, having received her training at the St. Paul Institute.

Married to Malachiah H. Booker, auto mechanic, she also has two daughters. One, Mrs. Nadja Elizabeth Grissom, is now living in California. The other, Elaine Victoria Booker, resides at the Booker home at 1139 Fourth St., N.E., and recently graduated from high school here. She expects to enter New York University in the fall.

Although "He's My Darlin'" is Mrs. Booker's first song, it is probably far from her last. She has already written another, "My Guy" which will probably be heard over the air waves in the near future.

Haitian Singer to Take Leading Role in 'Ouanga'

PHILADELPHIA

A new voice and personality is scheduled to be introduced to music enthusiasts by the Dra Mu opera Company of Philadelphia when the company presents "Ouanga," "Haitian-inspired opera by Clarence Cameron White and John Frederick Matheus, Oct. 27 at the Academy of Music.

She is Carmen Malebranche, native of Port-au-Prince, Haiti, who has been engaged by Dra-Mu to sing the part of DeFilee, one beloved of Dessalines, liberator and first Emperor of the Island.

The selection of Miss Malebranch who appeared as DeFilee in the the world premiere of "Ouanga" which was given in South Bend. Ind., under auspices of the South Bend Music Association in 1939, was announced recently by Raymond L. Smith, president and founder of Dra Mu.

A Dramatic Soprano

The role of DeFilee, who wrote downfall into the tragic life of Dessalines, is expected to be recreated by the Haitian-born singer with the same vigor and fervor that helped make "Ouanga" a success at its world premiere.

A dramatic soprano, Miss Malebranche, who is still comparatively unknown to music lovers thruout the U.S., was educated in London and Paris and received her musical training partly in Canada and Haiti. She speaks French fluently and holds a Bachelor of Music degree from the Ecole Superieure de Musique, in Outremont Montreal, Canada.

Playing opposite Miss Malelines, will be the well known baritone Holton Hackett, veteran member of Dra Mu.

Others in Cast

Other members of the cast will include Lois Raye, contralto, who will long be remembered for her moving performance as Azcuzena, the Witch, in "Ill Trovatore;" Willa Mae Brown, lyric soprano; William Smith, bass; John Johnson and Walter Graham, tenors.

In addition to this well-chosen cast of operatic hopefuls, the Sydney King Dancers of local fame, will handle and execute the choreography which has been built around enchanting native dances and voodoo rituals.

Frances Wallace

Wannie Heston. . .

Graham Jackson

Fingers Twinkle -:- As Stars Warm Up -:- For Music Festival

Spectators who arrive early for the Seventh Annual Greater Atlanta Music Festival on May 13 will enjoy a program of preliminary music prior to the start of the regular program. Frances Wallace and Wannie Heston will be presented in piano selections at Cheney and Henry Grady Stadiums, respectively, and Graham Jackson will render an organ program at Herndon Field. Constitution-sponsored event will be full of thrills.

THIRTY TALENTED FINGERS

Atlanta Music Festival Lures Remarkable Artists

By BILL BORING

Thirty of Atlanta's most nimble fingers are warming up to make certain spectators at the Seventh Annual Greater Atlanta Music Festival will have not a single dull moment even before the "curtain goes up" on that great outdoor spectacle on May 13.

The talented digits are owned by Frances Wallace, Wannie Heston and Graham Jackson, musicians who rate ace high with local rhythm lovers. They will furnish the preliminary music at each of the three stadiums—Cheney, Grady and Herndon Field—where the Festival will be held simultaneously.

Miss Wallace, who plays with the Albert Coleman Orchestra at the Ansley Hotel, will entertain with a program of selections at the Cheney Stadium, playing a Hammond organ.

Wannie Heston, who, with his orchestra, plays at the Druid Hills Country Club, will play preliminary music at Grady Stadium, using a Cable piano.

Graham Jackson, widely known musical figure and favorite pianist of the late Franklin D. Roosevelt will perform on a Hammond organ. He will act as master of ceremonies at Herndon Field.

All three musicians have participated in Music Festivals during former years and are great favorites with Festival audiences. They will begin their programs at 7:30 prior to "curtain time" at 8.

The Greater Atlanta Music Festival, sponsored by The Constitution in co-operation with the schools of this area, will feature a cast of 2,000 youngsters at each stadium performing intricate and breath-taking band drills, folk and square dances, baton twirling and other exciting group stunts on the field.

If you've never seen one of the Greater Atlanta Music Festivals you owe it to yourself to be in the audience at one of the stadiums the night of May 13. There's no admission charge and you'll have an evening of thrills and excitement. Just ask anybody who has been!

Deep Rivers Score On British Waxing

LONDON, England—The internationally famous Deep River Boys, who are taking the British Empire by storm on their current theater and concert tour, are also scoring heavily with the first recordings they waxed for His Master's Voice, British subsidiary of the RCA Victor Company.

The "Deeps," who were signed to an exclusive HMV contract shortly after their arrival here early in July, are leading all other artists in the British disc derby with their waxing of "Bewitched," which is currently England's No. 1 best-seller.

The "Deeps' 'have still another HMV disc hit in their waxing of "Ashes Of Roses," a beautiful English ballad they originally introduced on a BBC broadcast. RCA Victor is planning to release the group's record in America this fall with a big exploitation camapign.

Music! Music! Music! This Family Makes It!

28

By HENNIE MAE CISCO

CHICAGO — A dream of twenty-five years ago is coming true for Doyle Dungill Sr., when he, his wife and seven children, known in the musical world as the Dungill Family Concert Orchestra, begin a national tour with an appearance on May 1 at Phillips High School auditorium in Chicago.

A repertoire of vocal solos, instrumentals, duets, trios, a quartet, and sextet, will be presented in Detroit, Toledo, Cleveland, Columbus, Akron, Lockland, Cincinnati, and South Haven.

* * *

Studying harmony and orchestration under their father, the boys and girls, all graduates of Morgan Park High School, sing in Italian, Russian, Hawaiian, Spanish, and German, and double on instruments.

The musical background of the family can be traced back to the late Rev. John Dungill, a cornetist in the Michigan State band. Doyle Sr., a descendant of an Egyptian queen and an American Seminole Indian, at four played the organ by ear. Later he attended the Madame Short Conservatory of Music and organized his own orchestra.

* * *

After service in World War I, he joined a dramatic group where he met Miss Everetta Phyllis Wheatly of St. Joseph, Mo., whom he married in 1920. This was a happy union, for she played the piano, sang and gave bird imitations.

Daughter of the late Mrs. Charles Wheatly, a soprano choir soloist, and Dr. Wheatly, who was a clarinetist in the late Prof. N. Clark Smith's band at St. Joseph, Mrs. Dungill's paternal grandfather was violinist with the Traveling Troubadors for thirty-five years

* * *

A nurse, a dressmaker, a beauty culturist, and a teacher, following graduation from Lincoln University, Mrs. Dungill also directed YWCA physical education, and worked with the New York Women's War Council, and the Alpha Kappa Alpha Sorority. Girl Scout work, like all other, was second to her career of wife and mother, and gave her a chance to pass her versatility on to her children.

The closeness of the family was tested early when Doyle Sr., became blind as a result of his war duty, but continued his music with his wife reading notes to him. Struggling through the depression years, he has mixed music and machines with his job as a moulder at International Harvester Company for twenty-five years.

* * *

World War II interrupted the family while Alexander (trombonist) served in Italy with the Air Force, and Gerald (trumpeter) was sent to Germany. But, undaunted, the former attended Florence University while the latter (now married to Mable Curtis) enrolled at Heidelberg University where he learned to sing in Russian.

Harriette (saxophonist), the oldest daughter, studied at the Veda Music Studio, while Mrs. Dungill was at the Chicago Conservatory of Music learning new voice technique and X-ray of the vocal organs.

The other children include Gloria on bass tuba; Charles (or Cookie) on trap drums, Elaine on trumpet, and Melody on the marimba. Now playing professionally, the family is proud of union membership and of being able to appear in churches as well as on the stage. They have won many amateur prizes, but are proud to mention the instrumental award received in 1934 from the Rosenwald Foundation in a national contest.

* * *

A tribute to family life, the Dungills, anxious to share their love of music with others, are modest in mentioning their achievements, but will give Chicagoans a second chance to hear them this season when they appear June 25 at Metropolitan Community Church.

3,000 Students Set For Music Festival

Fifth District Contestants Open Meeting Here Today

More than 3,000 school students are busy tuning up their violins and vocal chords for the annual Fifth District Music Festival which opens at 9 a. m. today at the Atlanta Division, University of Georgia.

Young musicians from all the Atlanta, Decatur, Fulton and DeKalb County schools will compete in the three-day event. Those who receive No. 1 ratings, the top awards, or recommendations from the judges will be eligible to compete in the State Festival to be held April 3-5 in Milledgeville.

Highlight of the Fifth District Festival will be a concert by the Bass, Murphy and North Fulton High School Bands, all Class A bands, at 8 p. m. tomorrow in the Atlanta Division gymnasium-auditorium. Admission will be 30 cents and the public is invited.

Elementary pianists, bands, vocal groups, soloists, and small instrumental ensembles will compete today. Tomorrow will be devoted to high-school vocal groups, pianists, twirlers, and instrumental soloists and ensembles. High school bands, orchestras and small vocal ensembles and soloists will compete the final day.

Mrs. Polly Evans, of West Fulton High School, is General Chairman of the festival. Robert Jenkins, of O'Keefe High, is Instrumental Chairman; Miss Margaret Swain, of O'Keefe High, Vocal Chairman; Miss Ella Cooke Nease, of Fulton County Schools, Elementary Chairman; Rod Davidson, of Fulton County Schools, Elementary Instrumental Chairman; Miss Dorothy Guy, of Harris Street School, Piano Chairman, and Miss Athleen Hill, of O'Keefe High, Secretary-Treasurer.

Instrumental judges will include: Carlton Butler, Director of the "Million Dollar" University of Alabama Band; Glenn Rasmussen, Director of the Georgia Teachers College Band; Robert Harrison, of the University of Georgia, and Warren Jackson, of North Fulton High.

Charlie Bryan, of Peabody College, and Joseph Burns, of Shorter College, will judge the vocal contestants. The twirling judge will be Mrs. Robert Waggoner, the former Jerry Long, Miss Atlanta 1948.

The In and About Atlanta Music Educator's Club will honor the judges at a dinner at 7:30 p. m. today in the Town House.

Elect Howard Music Dean

WASHINGTON, D. C.—Warner Lawson, dean, School of Music at Howard University, has been unanimously elected vice president of the Eastern Zone of the National Association of Schools of Music, it was announced today by Howard University officials. The National Association of Schools of Music is the only accrediting agency in the field of music.

OPERA ROLES OPEN TO NEGRO ARTISTS

(The Associated Press)

New York, April 16 — Rudolf Bing, general manager of the Metropolitan Opera Association, said Sunday he would be glad to engage qualified Negro artists for the opera next season.

No Negro singer ever has appeared in a Metropolitan performance.

Bing, interviewed during intermission of the New York Philharmonic Symphony Orchestra broadcast over the Columbia Broadcasting System, said:

"My personal attitude toward Negro singers has already been demonstrated when in 1947 I invited Todd Duncan to give a recital at my first Edinburgh festival.

"As far as the Metropolitan Opera is concerned, I can only repeat that I shall be happy to engage Negro singers if I find the right voice for the right part."

THE ANNUAL Festival of Contemporary American Music held at Columbia University in New York City featured the famous soprano Helen Thigpen. Here the artist is shown with, left to right, Aaron Copeland, famous composer and David Allen, pianist, who accompanied Miss Thigpen. Some of the world's most famous composers and artists were on hand to pay tribute to the famous soprano.

Modern School Of Music Ranks High in Nation

WASHINGTON — The Modern School of Music founded by Arthur E. Smith in 1935 is today one of the leading music schools of the East. It is a school organized for the purpose of giving those persons who desire to broaden their knowledge of music or the beginner who wishes to make a study of music.

The building, recently enlarged and decorated, is a dream and makes learning a pleasant proceeding. Here is housed the administrative offices and classrooms. Private studio rooms where the student is given the practical atmosphere of performing.

Equipment including concert grand piano, harp, violins, several pianos, organ with chimes bassoon, vibraharps, oboe and and other instruments cost more than $100,000.

Fifty per cent of the students who number approximately 150 are veterans studying under the GI Bill of Rights, others are studying on scholarships while some are beginners but all with one thought in mind—to perfect and develop their musicianship. The students as well as the faculty are interracial.

Dormitories for out-of-town students are available. Operating on a quarter basis, 108 hours are required for graduation.

The Phi Psi Epsilon is an honorary musical society, of which to become a member a student must be a sophomore in good scholastic standing. Students have the choice of being members of the concert band, the concert orchestra, the glee club or the choral society. Annual concerts are given by the band and glee club.

Lectures by outstanding authorities on music and related subjects are presented at various times as well as concerts by the faculty and students. All students are required to attend these concerts and lectures.

Well-Known Musician

AME Zion Church here while on a year's leave of absence for study in New York City, it was announced last week by the Rev. B. C. Robeson, pastor.

In announcing the appointment of Mr. Hall, Dr. Robeson stated, "We are indeed fortunate to secuse the services of so distinguished a musician, who comes to us from the largest department of music in the deep South, and has a long record of achievement in the world of music."

Mr. Hall, who is a graduate of Morehouse College, Atlanta, Ga., has degrees from the Chicago Musical College, and Columbia Teachers College. As a Rosenwald Fellow, he did special study in England, Scotland, and Wales, as well as research in native music and folklore in British West Africa where he was a Fellow of the Royal Anthropological Institute.

Listed in Who's Who in Music and World Biography, Mr. Hall was formerly director of music at Clark College, Gammon Theological Seminary, and Morris Brown College in Atlanta, Ga., and Dillard College in New Orleans.

Mrs. Kathleen Holland Forbes, of Cleveland, O., who is widely known as an organist and chorus director also teaches organ, piano, and theory. She is a director of branches and 2nd vice president of the National Association of Musicians which met last month in Baltimore.

LILLIAN EVANTI,
Internationally known lyric soprano, who gives a benefit concert for the Community House Tuesday in Asbury Methodist Church. She will be accompanied by Frederick Fall. The first colored American to sing in grand opera, Mme. Evanti has concertized from coast to coast and been decorated by the Haitian government on one of her four trips to Latin America.

FREDERICK HALL

Fred Hall to Head Mother Zion Choir

NEW YORK — Frederick Hall, chairman of the department of music, of Alabama State College, Montgomery, will serve as choir master and organist for the Mother

WILLIAM HENRY ODUM

WILLIAM HENRY ODUM, 13-year-old son of Mrs. Arrie M. Odum and the late Mr. James T. Odum, has been selected to play Rhapsody in Blue with the Atlanta Youth Symphony at 12 noon, Thursday, Oct. 26, at the city auditorium.

Odum is a tenth grade student at B. T. Washington High school where he is active in the band. In addiiton to the piano, he plays the clarinet, tenor saxophone and accordion.

A music student of Mrs. Jessie Wartman since a lad of 7, young Odum shows great promise as a musician.

NEGRO WRITES SEASON'S FIRST CHRISTMAS SONG

NEWARK, N. J. — The first song hit of the 1950 Christmas holiday season was written by a Negro.

The song is "Christmas in Heaven." The composer is Bill Cook, local disc jockey who's program, "Musical Caravan," is waxed over station WAAT.

Cook not only wrote "Christmas in Heaven," but also recorded it for the Regal label with the background of a Newark church choir.

Predictions are that the record will sell over a million copies this season.

Negro Ghettos Hold Rich Mines of Culture

The Worker Sun-6-4-50

White supremacists use their acceptance of the few "greats" to hide their responsibility for the frustrations of the many. Here's a typical story of the struggles every Negro artist encounters in the struggle for expression.

By HAROLD CRUSE

FOR American capitalism the Negro people are a potential of human resources which that system exploits to sustain itself, but at the same time tends to destroy by misuse and oppression. Americans who by habit live day to day unconscious that such a waste and frustration of human material takes place are accustomed to marvel at a Paul Robeson, a Marion Anderson, a Langston Hughes, a Charles White, or the late Charles Drew. But too many do not realize that in the shadows behind the veil lies a wealth of such talent—unheard, unrecognized, and seeking the light of development.

For instance, meet young Charles Riley! He is one of the outstanding younger artists in Harlem. He was born during the middle 1920s on his grandfather's farm in Gillette, Arkansas, the son of a Fundamentalist minister. He has a rich, well-trained tenor voice, and he sings American Negro musical folk idiom and European classics with brilliance and warm presence.

Young Riley was born during the height of a period referred to by historians as the Negro Renaissance, a period spanning the post-World War I years to the beginning of the crisis of 1929. This was a period which saw a flowering of Negro artistic, cultural and literary expression unparalleled in our history. Harlem and other northern urban centers had become the settling points for mass migrations of Negroes from the black belt and its periphery.

The Negro Renaissance was one of the products of this migration—a refined product, distilled from the ingredients of political, economic and social advancement experienced by the Negro migrants. Negro writers, poets, journalists, historians, musicians, singers, actors and dancers dominated the cultural stage and set the artistic tone of the nation for several years.

Another social and political movement operating during this period was the Garvey Movement, urban vehicle of Negro nationalism, which, while achieving little of a lasting political nature, did result in a heightening of national consciousness. At the same time, it reintroduced Africa into the thinking of Negroes everywhere. It was the greatest and most sweeping mass political movement of Negroes in American history.

New York

During this period also, the American Communist Party formulated in 1928 a scientific analysis of the Negro question. It regarded this question as a national question. And this was no accident. The Garvey Movement, the Negro Renaissance, the migrations were on the decline. History could not have closed out this period of Negro resurgence in a more fitting manner than to pose the Negro Question as a national question requiring a scientific solution.

Today, some 25 years later, the solution of the national question has become more pressing than ever. And Charles Riley has grown up to be a developing artist.

Negro artists like Charles Riley play an important role in the cultural life of Negroes and help to impart that essence of national character experienced in Negro churches, fraternal societies, and cultural groups. On the other hand Charles Riley is also a progressive who lends his talents in the tradition of Paul Robeson to a furtherance of the aims of the progressive workingclass movement. Thus, we have in this artist that fusion of complementary ideals—Negro Liberation and workingclass democracy.

A glimpse into his past development

CHARLES RILEY

will reveal a young Negro growing up against stifling and oppressive social factors operating to thwart manhood and free cultural expression. His very diction prevented him from obtaining work. He didn't talk like a Negro and sing bogie-woogie according to the stereotyped notions of Rotarians. Or he couldn't hold a waiter's job at Chicago's Palmer House unless he sang "In the Evening, In the Moonlight, You can hear those ------- singing." Applying for work as a singer at a Chicago Radio Station he was offered a porter's job.

Stranded in Little Rock, Ark., and broke, he obtained work as a houseman but was fired in one week and told, "You're just like another white man around the place." From this he went to the Santa Fe Railroad, working with a road gang and experiencing the conditions of discrimination and exploitation.

Still training as every artist must, young Riley is developing and seeking wider and fuller uncorrupted expression in a society that is in most ways intolerant towards art and national culture. What are we to say to this?

First, there need be no confusion or doubts on the political implications of Negro culture. Negro culture is an inseparable ingredient of the national question. To overlook this aspect is tantamount to tearing out the heart of the Negro question, reducing our approach to something with form and no content. For we would be continuing to surrender by default all initiative to the bourgeoisie in the area of Negro psychology, the question of Negro idiom, humor, folkways, family life, music, dance, literature, church and fraternal life, plus the attitudes of Negroes towards the oppressing white majority.

To overlook all this amounts to more than overlooking artists like Charles Riley; it amounts to failure to understand that the democratization of American culture as a whole depends upon what kind of a struggle is directed toward the free unfettered expression of Negro culture.

For Charles Riley and others like him we can foresee another Renaissance on a higher level. A Renaissance ushered by the next stage of American history—the stage of an American People's Government when Negro culture and American people's culture will come into their own. One need only observe the impact of Negro cultural themes on ruling class ideology in our country today to understand the relation of Negro cultural questions to American culture as a whole. Negro themes spell one word — democracy. Paul Robeson at Peekskill or the attack on People's Drama Theatre showing "They Shall Not Die" are outstanding examples.

Because it is a weapon against ruling class oppression, and a bridge between the Negro people and their allies among white Americans, Negro culture can help speed the coming of that next stage in the history of our country.

28 1950

Marian Anderson

MARIAN ANDERSON HERE JANUARY 23

Marian Anderson, noted Negro contralto, star of concert and radio whose voice Toscanini once described as the greatest in a 100 years will appear in concert at KRNT Theater, Des Moines, Monday night January 23.

Miss Anderson is a native of Philadelphia. On graduation from high school she began her training with Giuseppe Boghetti under the sponsorship of the People's Choral Society of her home city. In 1925 she entered New York's Lewisohn Stadium vocal competition and won over a field of 300 singers. Since then she has sung for the great and near great all over the world, including the King and Queen of England, the late President and Mrs. Franklin D. Roosevelt, Jean Sibelius and Arturo Toscanini. From all she won unstinted praise.

Franz Rupp, her accompanist, has assisted her in nearly 500 concerts and will appear on the January 23 date. Rupp toured Europe as a featured pianist until 1938 when anti-Hitler expressions made him a fugitive from the gestapo.

Encourages Bible Reading

Concert and Operatic Singer Marian Anderson, who was one of a number of prominent laymen who took part in a daily series of Bible readings over the air. Governor Duff of Pennsylvania began the series with the 23rd Psalm and Miss Anderson concluded the broadcasts with St. Luke 2. The program was in connection with the first city-wide movement to encourage daily Bible reading by laymen. Movement was sponsored by Philadelphia Council of Churches, American Bible Society and Philadelphia YMCA.

(Religious News Service Photo)

Marian Anderson Says She Would Be Honored to Get Met Opera Bid

MONTREAL, Canada—Marian Anderson, distinguished concert artist, said here last week she would be honored to appear in the Metropolitan Opera of NYC, if Rudolf Bing, incoming general manager, offers her a part.

The contralto added with customary modesty: "Of course, there are many other persons who would like to appear there as well, many of them perhaps more talented than myself." Mr. Bing said recently he would welcome colored artists at the Metropolitan in suitable roles.

ON THE AISLE

Anderson's Singing Is An Often Lovely Shadow of What It Used to Be

BY CLAUDIA CASSIDY

[Reprinted from yesterday's late editions]

SINCE IT WAS SCARCELY A YEAR ago that worried speculation about Marian Anderson's future as a singer was halted in its tracks when she had a serious throat operation, it may be too soon now to do more than cross your fingers and wish her—and music—luck. For she is an extraordinary woman who for years was blessed with one of the supremely beautiful voices of our time. If some of that beauty is irretrievably lost, she could still be richly endowed.

At the moment, her voice is a ghost of what it used to be. Often a lovely ghost, to be sure, but a gray and elusive shadow of the dark torrent that once poured in such black majesty from that somehow primitive throat. Saturday night in Orchestra hall [where she sings again a week from this afternoon] that wraithlike presence twice reminded me of other singers, tho Miss Anderson is in a less serious predicament than either. One was Galli-Curci the night of her attempted comeback, when that once cream and crystal voice was a wistful ghost pleading for reincarnation. The other was Roland Hayes, the night his clenched hands begged you to understand what his voice can no longer say. This can be a heartbreaking business, for there were times when Anderson's hands were twisted in a death grip Saturday night.

Perhaps you noticed this only if you cherish the memory of that voice in its prime, when Anderson had but to stand immobile, close her eyes, and release that tidal wave of glorious tone. Tone was her strong point, tone and a certain basic humanity that touched the heart. Others were more distinguished interpreters, but Anderson could sing "Crucifixion" and make you hold your breath. But if you remember only the more recent seasons of a voice changing from contralto to muted mezzo, then you may have felt that all was well in this comeback in Orchestra hall.

For me, the recital touched its peak in the aftermath of spirituals, a field in which Anderson has long reigned supreme. The simplicity, the native sensitivity, the compassionate depth, the glint of earthy humor — these are so securely at her command that you understood every word, tho the preceding group of songs in English had been almost completely unintelligible.

The opening Handel songs had their points in shadow play, unless you were haunted by memory of the great Handel she used to sing, and the Schubert was more lip than heart service until she came to life in the encored "Gretchen am Spinnrade." This time the chosen aria was a mezzo version of "Madre, pietosa Vergine" from "La Forza del Destino," with the devoted Franz Rupp trying to persuade his piano to be everything from a Verdi orchestra to the chanting friars who fill in the background of Leonora's soaring prayer. It seemed an odd choice, except that it cradled her voice and coaxed it into intermittently lovely song. Considering the quality of the Anderson voice when it is lovely — who minds coaxing?

MARIAN ANDERSON whose "voice of a century" will be heard at the weekend concerts of the SF Symphony at the Opera House on Thursday night, Friday afternoon and Saturday night. While sojourning in the city, Miss Anderson will make the awards at the NAACP's introductory concert by young artists at Scottish Rite Auditorium Friday night.

At Carnegie Hall

Marian Anderson Is Wonderful—As Usual

NEW YORK—There isn't much left to be said about a Marian Anderson concert or the Marian Anderson voice.

It isn't news any longer that the house was sold out long in advance.

Neither is it sensational copy that the richness and golden warmth of this internationally famed voice cast a thrilling spell over her listeners.

About all that can be done is to report somewhat in the following manner:

The annual Anderson spring concert was presented by S. Hurok at Carnegie Hall Sunday night to a sell-out house.

Accompanied by Franz Rupp, Miss Anderson featured a Handel and Brahms group, in addition to arias by Donizetti and Saint-Saens, and Spanish songs by Granados and De Falla.

The Handel group included "Begrussung," "Chio mai vi possa," "Siciliana," and "Dank sei Dir, Herr."

The Brahms selections were "Vier Ernste Gesange op. 121," "Denn es Gehet dem Menschen," "Ich Wandte Mich," "Oh Tod, wie Bitter," and "Wenn ich mit Menschen."

Miss Anderson sang Donizetti's "O Mio Fernando" from "La Favorita," Granados' "Elegia Eterna," "Andalusia," and "Jota"; also Saint-Saens' "Mon Coeur s'Ouvre a ta Voix," from "Samson and Delilah."

In the group of Negro spirituals were "Let Us Break Bread Together," arranged by Lawrence; "Lord, I Can't Stay Away," arranged by Hayes; "Hear De Lam's Cryin'," arranged by Brown, and "Roll, Jerd'n, Roll," arranged by Johnson.

— "FORTIETH" IN '50 —

BILLY ROSE

The Most Temperamental Artists

At Sardi's the other night, I met up with Sol Hurok, the concert impresario, and over the third cup of coffee we got to chinning about artists—their care, feeding and coddling.

"You wouldn't think Broadway actors were temperamental," said Sol, "if you had to deal with opera singers."

"Mebbe so," I said, "but did you ever tangle with Tallulah Bankhead.

"A Campfire Girl," said Hurok. "I used to handle Chaliapin, and whenever he didn't feel like giving a concert he would throw bottles of throat gargle at me."

"That's nothing," I said. "In Philadelphia one time, Tallulah—"

"In Boston one time," the impresario cut in, "Isadora Duncan stepped to the footlights in the middle of a dance and bawled the audience out for 'smirking and being filled with concealed lust.'"

"Tallulah—"

Trouble "But the biggest troublemaker of them all was Escudero, the gypsy dancer. One night he happened to walk under a ladder that a stagehand had left near the wings, and did he get mad! He chased the stagehand into a corner, pulled a knife and announced he was going to cut his throat."

"Maybe Bankhead is a Girl Scout," I said, "but on the other hand, you aren't Joe Louis. How did you stop the gypsy from killing the stagehand?"

"Very simple," said Sol. "I took a yo-yo out of my pocket and began to jiggle it up and down, and Escudero was so fascinated he forgot all about the ladder. And if you want to know what I was doing with a yo-yo in my pocket—well, you try managing a stable of concert artists."

"What's Marian Anderson like?" I asked. "I never heard any stories of her acting up."

Great "Miss Anderson is virtually the only artist I've handled who has never turned temperamental on me," said Hurok. "Fannie Hurst once said the Negro contralto hadn't simply grown great, she'd grown great simply—and that about sums it up.

"To show you what I mean, a few years ago a reporter interviewed Marian and asked her to name the greatest moment in her life. I was in her dressing room at the time and was curious to hear the answer, because I knew she had many big moments to choose from. For instance, there was the night Toscanini took her by the hand and told her that hers was the finest voice of the century. Then there was the private concert she gave at the White House for the Roosevelts and the King and Queen of England. Also the day Stanislavski came to her in the middle of Winter with a bouquet of white lilacs and begged her to play 'Carmen' in the Moscow Art Theater.

"Besides that, I remembered the time she went to Philadelphia to receive the $10,000 Bok Award as the person who had done the most for her home town. And to top it all, there was that Easter Sunday in Washington when she stood beneath the statue of Lincoln and sang for a crowd of 75,000 which included Cabinet members, Supreme Court Justices and most of Congress."

"Which of those big moments did Marian pick?" I asked.

"None of them," said the impresario. "Miss Anderson told the press the greatest moment in her life was the day she went home and told her mother she wouldn't have to take in washing

ON EUROPEAN TOUR.—Marian Anderson, world-famous contralto, departed last week aboard the Queen Elizabeth for Paris where she will begin a concert tour of five countries on May 24 at the Palais du Chaillot. Four days later, Miss Anderson will appear in London after which its tour will take her through France, Belgium, Italy and Switzerland. The contralto will leave for South America at the end of June and will make her first appearance there since 1937 when she sings in Rio de Janeiro on July 6. Miss Anderson is scheduled to return here in October.

Final Carnegie Date For Miss Anderson

NEW YORK—Marian Anderson will be presented by S. Hurok in her final recital of the year at Carnegie Hall next Sunday evening (April 23). In addition to works by Handel, Brahms and Donizetti Miss Anderson will feature three songs by two Spanish composers. They are "Elegia Eterna" and "Andalusia" by Granados and the "Jota" of De Falla.

After this recital, Miss Anderson will complete her fifteenth annual American tour with the May festival in Ann Arbor, Mich., and will then embark for Europe where she will give concerts until July when she leaves for South America.

Marian's Far From Through

The fact that a critic discovered that Marian Anderson's voice was flat at a recent concert and that the first three numbers were not up to her standard has led to the suggestion that she is through and should retire.

Miss Anderson is over 40 years old; she does not give her real age. Roland Hayes is 63 years old and still is a concert attraction. Madame Schumann-Heink, Metropolitan opera star, was making appearances at 70.

There may be technical flaws in Miss Anderson's use of her voice but it is still a great voice, with depth, resonance, and range far superior to any American contralto on the concert stage today.

With that equipment alone, why should she retire at the height of her career when she can still make $3,000 for a concert and is booked solidly here and abroad for every concert that she cares to give and for some additional ones if she wants to over-exert herself?

Marian Anderson is one of the finest artists of our day. Just to see her and note the magic spell she casts upon an audience is worth the price of admission.

When she sings bright numbers the audience brightens, titters and cheers. When she sings Ave Maria everybody prays, even the stage hands and the policemen on duty.

Most important, are Miss Anderson's manners. She is beautifully dressed and a cultured citizen of the world. When she walks out on the stage and bows to an audience it has seen the ultimate in good breeding and manners.

A great producer once raved about the manner in which his star walked down the steps in one of his productions that had a long run in New York.

Audiences came, he said, to see her descend a staircase. Everyone does not know how to walk down steps or on stage or how to bow.

The thousands who attend the Marian Anderson concerts get a first-class lesson in how it should be done.

A great voice, a great artist, and a great lady.

We hope Miss Anderson goes on for a good many years more.

Marian Anderson Captivates Brazil

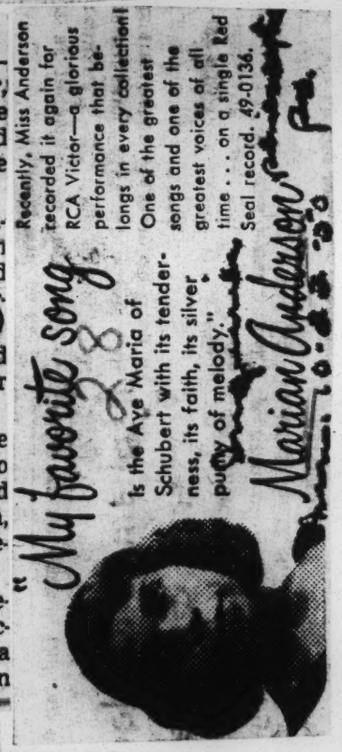
RIO DE JANEIRO, Brazil—Continuing a triumphal tour, Marian Anderson arrived here in South America last week—and found, as usual—that her fame had preceded her.

Three of the twenty-eight concerts the contralto will give in South American countries had sold out when Miss Anderson arrived here.

The world-famed singer had given concerts in twelve major cities of Europe.

Her South American schedule includes four appearances in Sao Paulo, eight in Buenos Aires, and concerts in Montevideo, Bahia, Recife, Belo Horizonte and Buenos Aires.

Miss Anderson is set to return to the United States in October when she will appear at a few concerts and go on tour in January.


Recently, Miss Anderson recorded it again for RCA Victor—a glorious performance that belongs in every collection! One of the greatest songs and one of the greatest voices of all time . . . on a single Red Seal record. 49-0136.
Marian Anderson
My favorite song
Is the Ave Maria of Schubert with its tenderness, its faith, its silver purity of melody."

Marian Anderson Wins Germany Raves

BERLIN—(ANP)—Marian Anderson, America's most noted contralto concert artist, was enthusiastically acclaimed by a 2,000-capacity audience in Titania Palast here Sunday night. Her reception by the mixed allied and Germany audience on her first program in Germany necessitated a half hour of encores after her former program had been concluded.

Best received of her songs was the Negro spiritual, "What a Beautiful City." She was compelled to repeat the song before going on to another number. She closed her program with Schubert's "Der Tod und das Maedchen"—a favorite among the Germans. In addition she sang as an encore Schubert's "Ave Maria." and "I'm Gonna Shout All Over God's Heaven."

Marion Anderson Honored in Haiti

PORT-AU-PRINCE, —(Atlas)—Contralto Marian Anderson was recently awarded the order of Commander of Merit by the Government of Haiti. She was also named an honorary citizen of Port-au-Prince, both honors were bestowed on her during her recent concert tour in the island.

Miss Anderson repaid the honor by donating $1,000 to be administered by the President of Haiti "in the manner he deems most beneficial to his people."

NEW YORK CLOSE-UP

By TEX McCRARY and JINX FALKENBURG

Mancuso-Fotopress

CANDLELIGHT reveals more than a spotlight in some faces—for instance, the face of Marian Anderson. At Salzburg, Toscanini said to her: "Yours is a voice such as one hears once in a hundred years!"

"HE CAME backstage after our performance and I had never met him before—or since—but of course I had read so much about him that I knew quite well who he was. Although I am known as a fairly calm person, Toscanini caught me off guard—I have never been so completely as sea in my life.

"As he came up to me, my heart was pounding so hard it seemed as though my ears were stopped up. I didn't hear a word that he said to me. Afterwards, reporters hurried backstage to find out what had been said, and a writer standing near by repeated his words." . . .

"Yours is a voice such as one hears once in a hundred years"—We remembered that quote from newspaper clippings. Miss Anderson did not volunteer the phrasing as she retold the story:

"You know how impressionable so many young girls are. I was deeply moved by this judgment of Toscanini's. And when I came home to America, all the posters announcing our concerts carried his words in quotation marks. It made a big splash—but it had been done without my knowledge, and when I found out, I asked that we find something else to say. I would not dream of minimizing a boost from Toscanini—but neither was I willing to build a career on it.

"And then the second year, I was billed as 'The Greatest,' and I asked that that, too, be changed. People's tastes differ—who is to say who is the greatest? The third year, we phrased a billing still in use—'One of the Great.' That's a good enough family to belong to, don't you think . . .?"

Modesty, and humility, are words often used, but still inadequate properly to define the special quality of Marian Anderson's *withdrawing* greatness, as an artist, and as a person. She sings sixty carefully selected concerts each year, many of them deliberately in Southern cities—she carries pots and pans for cooking in her hotel rooms in the South to avoid awkward scenes in some Dixie dining rooms:

"I believe it is right for me to go to the South, even though there are some inconveniences to myself, because of the good it can do. On almost every trip, I give concerts in places I have never been before. And a number of my people get a great deal more out of actually seeing a person, than they do by hearing about the artist, of hearing a performance on the radio.

"*Seeing* a person . . . some of them can be *inspired*."

Inspiration generally travels on a two-way street; it did once for Marian Anderson:

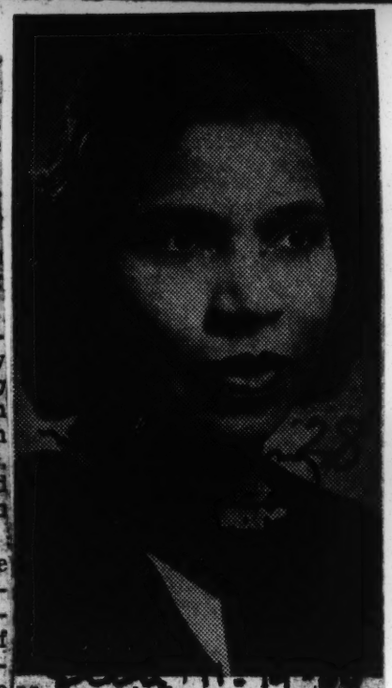
"We were appearing in one particular Southern town for the very first time, and *before sounding even one note*, we received an ovation such as we have seldom heard. As I walked on the stage, this terrific applause began, gained momentum, and seemed to go on and on and on. . . .

"Now I don't say that every one there took part, but before the different parts of the audience realized what was happening, most of them were caught up with the applause and swept along with the others. That applause was completely unexpected, and I cannot explain it—but I shall never forget it . . . I was the only Negro in the hall.

"And to me, the sound of applause is never so precious as the hope that perhaps some one will leave the hall feeling a little better for having heard our concert." . .

In 1939, when the Daughters of the American Revolution refused to rent Constitution Hall to Marian Anderson for a concert because she was a Negro, Mrs. Roosevelt resigned from the D. A. R.—but Miss Anderson issued no statements, took up no cudgels. All she did was to sing on Easter Sunday from the steps of the Lincoln Memorial to an audience of 75,000 in the park, and millions on the radio. The last song was a spiritual, "Nobody Knows the Troubles I've Seen." To those who feel she should fight with more open fury against bigotry, she has an answer:

"Some of us are born to do one thing better than another. Some of us are, by nature, militant—I am not. But as any one who is fundamentally interested in bettering conditions must know, there are several ways of working. I have always felt that my greatest contribution is to do the best I can in my own private field—singing. Music is my way." . . .



Marian Anderson, contralto, who will sing tomorrow at 9 p. m. over WNBC

Philadelphians In Xmas Cotillion

PHILADELPHIA—(ANP)-Thousands of Philadelphians who traditionally stay at home Christmas night to celebrate the day with their families, filled all three ballrooms at Reynolds Hall, here to pay honor to their own Marian Anderson, world famous concert singer, at the first annual Christmas cotillion and at the same time contributed to a worthy charity, the Mercy-Douglas Hospital.

At the conclusion of a series of colorful events, a check for $300 was presented to Mrs. Carrie Millen, wife of Judge Herbert E. Millen, and member of the board of directors of the hospital, by Eugene Wayman Jones, chairman of the advertisement and planning committee.

Miss Anderson arrived at the cotillion at 11 a. m., accompanied by her mother, Mrs. Anna Anderson; her husband, Orpheus Fisher and other members of her immediate family and close friends. She was attired in a rose-tinted-beige moire taffeta gown, featuring fitted bodice, slim skirt, and a bustle back. The bodice had long, tight chantilly lace sleeves and a pert bertha collar. She wore an orchid corsage and an exquisite ermine coat.

CITATION PRESENTED

Highlights of the affair was the presentation to Miss Anderson by Judge Emanual Beloff, who was a classmate of Miss Anderson's at Southern High, of a citation, signed by all committee members of the Philadelphia Cotillion Society. Judge Beloff was introduced by Judge Herbert E. Millen, who was general chairman of the cotillion in making the presentation. Judge Beloff read the citation which said:

"The Citizens of Philadelphia in tribute to Marian Anderson, gentlewoman, artist, citizen...."

"Whereas, Miss Anderson has received the accolades of states and governments for her great contributions to the high art of music and....

"Whereas, She has received doctoral honors from Temple and Howard universities and from Smith College, and....

"Whereas, She has received the Philadelphia Award. The Spingarn medal and—the Pyramid award....

"There is added further, her unstinting and untiring work in behalf of young aspiring musicians to whom she has given aid without regard for race, creed or place of national origin. In recognition of these facts, the committee below appended does offer this citation in the name of the citizens of Philadelphia....

"Presented by the Philadelphia Cotillion Society, Christmas Day, 1949."

Prior to the presentation of the citation, the more than 5,000 persons present from all along the Eastern Seaboard who attended the affair were thrilled when 25 smartly attired couples danced the cotillion in perfect time to music.

The cotillion was climaxed with floor shows, which were held in the Gold Room, the Junior Ballroom and Tropical Gardens.

MARIAN ANDERSON whose "voice of a Century" will be heard at the week-end concerts of the Symphony at the Opera House on Thursday night, Friday afternoon and Saturday night. While sojourning in the city, Miss Anderson will make the bows at the MAACP's introductory concert for young artists at Scottish Rite Auditorium Friday night.

A Day in the Life of

Marian Anderson

By CARL MURPHY

Twenty-four hundred persons paid $3.60 each to hear Marian Anderson sing at Polytechnic Institute Sunday night.

Sponsor of the concert by the celebrated contralto was the local chapter of Delta Sigma Theta Sorority, which had booked this concert two years ago. That is how filled up Marian Anderson's bookings are.

The house was sold out six weeks in advance and the $9,640 placed in the bank. If the bandits who robbed Morgan College of $16,000 several weeks ago had called at the box office Sunday night they would have found pennies only.

First Concert 20 Years Ago Rained Out

Llewellyn Wilson, head of the music department of Douglass High School, recalled Miss Anderson's first concert here a score of years ago at Ames Church. The Omega Psi Phi Fraternity sponsored that concert and paid Miss Anderson $300.

However, that night, 20 years ago, wasn't a good one for a concert. It rained and the weather was raw. Only a handful of people came out to see an awkward young girl in her Sunday dress that did not fit too well.

Linwood Koger figured up the receipts. They totaled $225. The frat boys had to go into their pockets to fish up the balance, and they weren't happy.

His Prediction of Success Borne Out

Mr. Wilson wrote in his AFRO column "Here is a girl who is likely to go far."

He had no idea what a prophet he was. Later the great Toscanini was to audition Marian Anderson and exclaim, "Here is a voice one is privileged to hear once in a lifetime."

M. Jofe, Russian-born representative of Hurok Attractions, Inc., which manages Miss Anderson, has traveled with her for 10 years. He has been in this country 32 years.

He Takes Load off Her Hands

Elderly Mr. Jofe (pronounced Joaf) serves as secretary, guide and escort. He looks after tickets, bags, hotel accommodations, dressing room arrangements, and the like.

After all, Miss Anderson cannot go traipsing all around the world without help.

He tells of a Baptist choir director discovering Miss Anderson when, untutored, she first joined his group of singers.

"If she will just keep at it," Mr Jofe quoted the old choir leader as saying, "she will earn as much as $50 a night with her singing.

Mr. Jofe smiled when he told the story. He had just picked up $3,000 check from the Delta girls. That was exactly 80 times the top figure the old choir leader had thought Miss Anderson would ever earn.

Paid $35 a Minute

The contralto walked out on the Polytechnic stage on the stroke of six. She sang 9 piecs in 40 minutes, took a 10 minute rest than sang 10 more numbers in 35 minutes. She did five encores at the conclusion of her program in 10 minutes.

Total working time was 85 minutes, for which she was paid at the rate of $35 a minute.

"I am taking all your money," Mr. Jofe told the Delta ladies. He tells that story all the places Miss Anderson sings. It's a pleasantry that makes the check collection easier.

Bound for Europe, South America

"Miss Anderson has had 38 concerts already this year. We came to Baltimore from Rochester and she sings in Brooklyn Tuesday," says Papa Jofe.

"Next month we go to Copenhagen and to Paris. In July we go to South America.

"Last time we went to Denmark we did 3 concerts in 5 days in an auditorium that seats 6,000. That is 18,000 people. In Paris, we did two concerts in a hall that seats 4,000 persons.

"When we get back next October, Miss Anderson will take three months off."

First Paid Visit to Mother

Miss Anderson and party, which included Mr. Jofe and the younger Franz Rupp, her accompanist, arrived at the Pennsylvania Station at 2:41 Sunday. She had spent Saturday with her mother in Philadelphia.

Mr. Jofe was a marked man in his berth.

The singer had three bags, a small overnight case with toilet articles, a larger white leather case covered with remnants of what had been steamship labels and a 50-pound black leather bag filled with music.

In the larger case were two costumes, one a silver evening gown and the other a brown taffeta overdrape with a train over burnt orange velvet.

They split up at the station, the two men going to a downtown hotel, while Miss Anderson stopped with friends in Morgan Park.

At 4 o'clock they got together at the Polytechnic for rehearsal and a testing of the auditorium's acoustics. Mr. Rupp took off his jacket and played in his shirt sleeves. "Kitchen stuff," Mr Jofe said.

Miss Anderson stood by the piano, first on one foot, then on the other, her back to the 2,400 empty seats.

But only 2,397 were really empty. The Poly janitor and a friend occupied two seats up front, and Mr. Jofe sat midway the hall and cocked first one ear, then the other.

She's Appreciative of Suggestions

Occasionally he called out suggestions to the pianist. "More piano with the right hand — bum-tiddy-mub' or "why not let the piano fade away too."

Then he walked to the platform and cupped his hands to say something to the singer who by now faced the auditorium and laid aside her coat and muffler.

"He's a great help," Miss Anderson said. "He studied music and planned a musical career. He often hears some things I do not notice."

Miss Anderson goes over four pieces, "Greeting" and "Siciliana" by Handel, "If Florindo is Faithful" by Scarlatti, and "O Lamb of God" by Bizet.

She begins softly, then louder. She sings and stops, like a runner who takes a sprint down the track then turns and walks back to do it over again. Soon she is pulling out more and more stops in that

Background Drew This Gown

Miss Marian Anderson originally planned to wear her favorite white at her appearance in Baltimore, Sunday, but a neutral colored backdrop necessitated a change to a more vivid frock. She selected this original model of brown taffeta fitted bodice with its overskirt flowing into a slight train, with an underskirt of persimmon velvet. Coils of the taffeta and velvet trimmed the top. Her jewels included earrings, a costume pin and a single ring on one hand, with addition of her weddings rings. Her AKA sorors added a sorority emblem. She sang under auspices of Delta Sigma Theta Sorority.

tremendous voice of hers, and you think of an organ, and you say to yourself that her range must cover all thre octaves from mezzo-soprano to deep contralto.

1500 Pieces

Mr. Jofe explains that Miss Anderson is just warming up. She has 1500 pieces in her repertoire. And the four she is rehearsing she has not put on her program for two years.

"She closes her eyes and sings as though she enjoys it," I say to Mr. Jofe.

"If she didn't enjoy it, her audience wouldn't either, is Mr. Jofe's wise comment.

What piece does she like best? Miss Anderson answers "Schubert's "Hail Mary" ("Ave Maria), audiences always ask for it and I guess it is my favorite too."

She hums

I was to see a great crowd sit in its seats after her set program was finished, and applaud wildly until she sang their favorite. Then the lights came up and they were satisfied to go home. A lady behind me said, "It made me want to cry."

Is she nervous before a concert? A little. Before, she goes around humming snatches of pieces to herself like a shadow boxing prize-fighter. After the concert, no humming.

Does Miss Anderson have trouble learning the 19 pieces on today's program. The words are in German, Italian, French and English.

"Not too much" Miss Anderson says, "I have no photographic mind, but committing pieces to memory isn't too difficult for me."

No Pony

Some artists need a prompter. Others carry ponies concealed in the palm of their hands. Miss Anderson had no prompter and if she had a pony she used it without my detecting it.

After 20 minutes of rehearsal Miss Anderson returned to Morgan Park. She took one look at the beige back drop on Polytechnic stage and decided to wear her brown taffeta gown rather than the silver one. "For contrast," she said. A few wrinkles had to be pressed out under the singer's watchful eye.

Her judgment was excellent when she stepped on the stage at six o'clock, the electricians had merged and red spotlights on the beige backdrop and made it a perfect setting for the brown and burnt orange colors of her gown. The audience gasped. It 'ahed' and 'ooed.' Here was a handsome woman in a gorgeous gown worth a small fortune.

Poses with Deltas

After the concert Miss Anderson posed for pictures with her Delta hosts, who had done a superb job in staging the concert and in providing efficient ushers. Backstage filled up quickly with well wishers.

"No autographs" said Mr. Jofe who hovered around Miss Anderson like a solicitors mother hen.

Soon Miss Anderson and Mr. Jofe were in a car en route to the YWCA where the singer was to be the guest of the Alpha Kappa Alpha sorority and as honorary member receive from them a pearl encrusted pin of 3 ivy leaves.

Mr. Rupp took an early train for New York.

At eight o'clock the reception line formed in the YWCA auditorium with Miss Anderson near the top of it and 500 persons, mostly women in evening dress, filed by.

Papa Jofe Frantic

Papa Jofe was frantic. "It's too much" he wailed. "A train trip, rehearsal, a concert of 85 minutes, and now standing for an hour or more and shaking hands."

"He cried on the shoulders of the AKA ladies who were duly sympathetic.

He went behind the receiving line and begged Miss Anderson not to shake any more hands.

"Nice people," said Mr. Jofe, but tomorrow you won't recognize your own hand."

The singer stopped the hand-shaking for a minute or two and soon she was back at it again. She seemed to enjoy it.

She Forgot Lunch

At 9:10 guests were still arriving but Miss Anderson was persuaded to quit this line and sit for a moment in an ante-room. Some one brought her sandwiches, punch, nuts and mints and discovered, except for a cup of tea, she had eaten nothing since breakfast.

Baltimore hosts wrote the singer asking if they should arrange lunch for her. She said no, since she would eat on the train.

"Coming to Baltimore from Philly," Miss Anderson said, "Mr. Jofe and I were so busy discussing plans that we both forgot lunch."

After rehearsal she could only drink tea since it was too close to concert time. So she ate her ice cream with two spoons and was soon on her way back to the station. For the benefit of the kiddies—she doesn't smoke.

As to that 50 pound black leather bag packed with music, it was still in the back of the car where it had been placed when she first arrived in Baltimore. It had not been moved since.

"Oh, that," Mr. Jofe explained. He lifted it out of the car trunk and gave it to a red cap. "We carry that around just in case there is a last minute change in the program."

And so to Bed

Miss Anderson made the 9:41 p.m. train for New York. She had reserved chairs on the 8:40 but gave them up in order to attend the reception.

She got into New York about 1:15 a.m. and after that drove her car home to Danbury, Connecticut.

At 3 a.m., a lady, a very great lady, could go to sleep.

Tomorrow she would see her dentist.

Dick Williams

Mirror Entertainment Editor

★

FIVE HOURS SLEEP, HOT SUPPER KEEP ME GOING, SAYS SATCHMO

The waitress who looked like Shelley Winters said: "You can mix it at your table, sir," as I eyed a slender vial of Scotch.

On the bandstand Earl "Father" Hines flexed his hands and bent blandly over his keyboard. Up against the velvet backdrop with a watermelon slice smile, drummer Cozy Cole dusted his skins. Arvell Shaw, a tall gangly boy with a crew cut and a wondering expression, thumped his bass fiddle while Barney Bigard fingered his clarinet like he was tieing his necktie. Poker-face Jack Teagarden let loose with a cascade of indigo notes from his slidehorn.

But it was old Satchmo and his horn that pepped the joint up. As Louis Armstrong later told me, "I plays the same whether there's two or two thousand listenin'."

The all-star band, which packed theaters and concert halls in a European tour last fall, was the same little group now winding up an engagement in a Gardena roadhouse from which some patrons marched in a huff because, instead of strippers, "they had some trumpeter we never heard of named Armstrong."

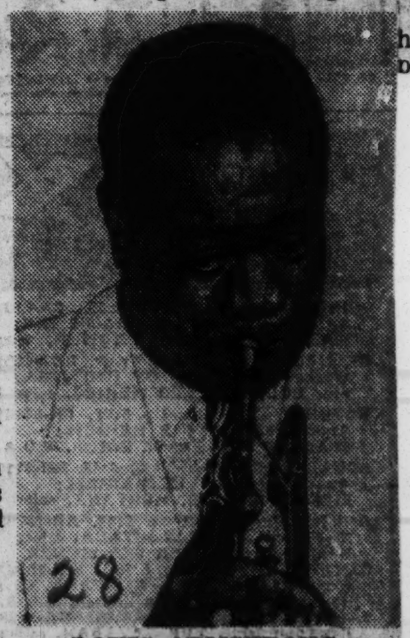
In his dressing room at intermission, "Pops" Armstrong had a slice of lemon pie and a pint of cold milk, while his cohorts played a quiet game of cards in the excessively hot room outside.

"Joe Glaser formed this band and appointed me leader," he said. "We been goin' three or four years now. I don't know what any man gets. I can't concentrate and play my heart out and pay men off. Can't put my mind on it."

Louie took time out to greet a shapely young chick who was going to guest sing with the band on the next show.

"I haven't seen a contract in 10 years," he boomed in his rocky-quarry voice. "Don't need none."

"Now you take a big band like I used to have. Bound to have some dummies in it. Some cats that can't play. Here everyone stands on his own. They can even jump into a classical number if they have to."



LOUIS ARMSTRONG
No need for long vacation

Louie's wife Lucille is traveling with him. They've been married 10 years. When I congratulated him, he said, "That's nothin.' This is my fourth wife. I was married to my third wife Lil for 18 years."

Louie Planning to Write Autobiography

He's getting ready to write his autobiography for Harper & Bros. He's delighted to do it, considers it no great task.

"Typing is my hobby," he explained simply.

Although the All-Stars went at a fast clip through Europe (65 concerts in 35 days from Helsinki to Rome), they took just three weeks off stateside before hitting the road again across country.

"We don't need no long vacation," Louie said. "If I stay off that horn a month my lips would be like a dish-rag. What good is vacations anyway? I used to go up to Idlewild in Michigan every summer with Lil. Every night we went to a place called the Indian Inn. We'd come trippin' back through those woods to our cabin every night a-gigglin' and it would take all next day to sober up. No, sir."

"Five minutes," someone bellowed in the room outside as Bigard ran the scales on his licorice stick next door.

Louie allowed that he usually gets to bed about 5 every morning. With his 50th birthday coming up in July he looks in fine health. I asked him how he did it with such a rigorous traveling schedule.

"If I get around five or six hours sleep and a good hot supper that'll hold me good," he said.

Pearl Bailey

Pearl Bailey

Who begins a singing engagement tomorrow night at the Greenwich Village Inn

Renee Adoree on her shoulder wore an oriental flower—Sessue Hayakawa."

(A la carte entrees from $1.75 to $3.25. Dinners from $2.75 to $4.25. No cover or minimum.)

* * *

Changes in Some Rooms

Pearl Bailey, Maurice Rocco, jive pianist, and the Rockets, dancing Trio, begin an engagement tomorrow night at the Greenwich Village Inn. . . . Romolo De Spirito, tenor, takes over on Friday at the 500 Club. . . . Imogene Coca, Portia Nelson, who sings, and Mickey Deans, comedian, have joined Mae Barnes and Garland Wilson at the Blue Angel. . . . Helen Edwards has begun a singing engagement at the Penthouse Club. Jimmie Carroll, who sings, and the dance team of Byron and Margaret Ann Garret open Tuesday in the Cotillion Room of the Pierre.

First Negro Pianist With Scranton Philharmonic Orch.

SCRANTON, Pa. — Margaret Bonds appeared as the first Negro pianist with the 75 piece Scranton Philharmonic Orchestra under the conductorship of Dr. Frieder Weissman at the Masonic Temple January 31.

This performance was witnessed by 3000 music lovers including the opera stars Thomas L. Thomas and his brother, D. Elwyn Thomas, whose father is a flutist in the Scranton Philharmonic Orchestra.

D. M. Peters, a critic for the Scranton Tribune, wrote "The program reached a high point with Gershwin's Rhapsody in Blue with Margaret Bonds at the piano. It was as moving a performance of the Rhapsody as one could desire."

The critic of the Scranton Times reported that "Margaret Bonds, Chicago born pianist, gave an excellent performance of Gershwin's Rhapsod in Blue, displaying marvelous finger ability."

Rounding out the program the orchestra played the William Tell Overture by Rossini, and excerpts from Carmen by Bizet. Opera singers Shirley Harvey and Victor Clarke appeared with the orchestra, also a 250 voice chorus. This marks the twelfth year of the orchestra's existence and its successful guarantee campaign which now boasts $17,500.

Miss Bonds has already been asked to consider return engagements as soloist with the orchestra, and for a piano recital. Her planned concerts in this country and Canada, in addition to study with Djane Hers of New York City, and composing, makes for a heavy schedule until her appwould have been facing a minor problem here last Tuesday night

North Carolina College's William "Wig" Springfield had just sank the Eagles' 39th field goal a fantastic hook shot, projected from near mid-court on the dead run, and an increasing clamor for seven points, with the clock flashing red, had culminated in a frenzy of excitement

Margaret Bonds Is Featured Pianist

SCRANTON, Pa. — Margaret Bonds appeared as the first Negro pianist with the 75-piece Scranton Philharmonic orchestra under the conductorship of Dr. Frieder Weisman at the Masonic Temple last week.

This performance was witnessed by 2,000 music lovers, including the opera stars Thomas L. Thomas and his brother, D. Elwyn Thomas, whose father is a flutist in the Scranton Philharmonic orchestra.

D. M. Peters, a critic for the Scranton Tribune, wrote, "The program reached a high point with "Gershwin's Rhapsody in Blue," with Margaret Bonds at the piano. It was as moving a performance of the Rhapsody as one could desire."

The critic of the Scranton Times reported that "Margaret Bonds, Chicago-born pianist, gave an excellent performance of Gershwin's Rhapsody in Blue, displaying nervous finger ability."

Rounding out the program the orchestra played the William Tell Overture by Rossini, and excerpts from Carmen by Bizet. Opera singers Shirley Harvey and Victor Clarke appeared with the orchestra, also a 250 voice chorus. This marks the 12th year of the orchestra's existence and its successful guarantee campaign which now boasts $17,500.

Miss Bonds has already been asked to consider return engagemnts as soloist with the orchestra, and for a piano recital. Her planned concerts in this country and Canada, in addition to study with Djane Herz of New York city, and composing, make for a heavy schedule until her appearance at New York's Town hall early next season.

As a pioneer for her race, Miss Bonds has appeared as soloist with the Chicago Women's Symphony, the New York city Symphony and the Chicago Symphony orchestra, under the baton of the late Dr. Frederick Stock.

SIGNED BY DICK CAMPBELL — NEW YORK — (SNS) — Margaret Bonds, concert pianist and composer, who has been signed for for the forthcoming season by Dick Campbell Concerts, Inc. She will open the 1950-51 season in Chicago on September 17, and will introduce for the first time in America a new work by Johanna Bordewigh-Roepman, of Holland. The work, entitled "Sonata, 1943", has been heard and commended by Queen Wilhelmina of Holland.

Miss Bonds has been the recipient of numerous awards and fellowships during her musical career. Winner of a Rosenwald fellowship, the Rodman Wanamaker national prize, an award from the National Association of Negro Musicians, grants from Chicago Musical College, Northwestern University School of Music, and two awards from her sorority, Alpha Kappa Alpha, Miss Bonds has humbly sought to attain a degree of perfection in her art which would justify the confidence of her donors.

noted instructors as Djane Herz in piano, and Roy Harris, composition.

tives to familiarize the public with our better up-and-coming young Negro artists."

Margaret Bonds in Chi Concert

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Born in Chicago, Miss Bonds received her education at Northwestern University, where she obtained her education at Northwestern University, where she obtained bot the bachelor's and master's degree in piano and composition. She has continued private study with such

Bright Future For Margaret Bonds

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Born in Chicago, daughter of a widely known music teacher, Miss Bonds received her education at Northwestern university, where she obtained both the Bachelor's and Masters degrees in piano and composition. She has continued her

study privately with such noted instructors as Djane Herz in piano, and Roy Harris for composition.

Mr. Campbell, speaking for his agency, stated, "We are happy to have Miss Bonds on our Artists List for 1950-51. In our opinion she has perhaps the brightest future of any of the young instrumentalists and composers in our group today. The signing of Miss Bonds is in line with our objec-

28 1950

Harry Belafonte

Who is to begin a singing engagement on Thursday at Cafe Society in the Village

Schillinger System Saves Time, Energy, Says Composer Blake, Who's Studied It

Afro American dat. 3-4-50 Baltimore

By DOLORES CALVIN

BROOKLYN (CNS) — Eubie Blake, who at 67 has written a lifetime of melodies, most famous perhaps being for the show "Shuffle Along," is convinced that a new era in music has approached. The era of music built on mathematical formulas. In other words: the Schillinger System.

"Schillinger was a great man," Eubie said. "He was so great that before he died, about four years ago, authorities had his theories taken down in shorthand at the oxygen tent bedside.

"This material made up two volumes which today sell together for $30. Each student who takes the course must first have the books, yet without a capable instructor, he cannot grasp their true meaning."

He Took the Course

Blake himself took the tedious four-year course at New York University in a record 3½ years in a class with many youngsters. He admits feeling ashamed when a 14-year-old German girl, schooled thoroughly in the 'old country' in the many intricacies of arranging, harmony and counterpoint, took to the Schillinger System like a flower takes to water. Blake graduated in 1949 with honors.

When we doubted whether the composer, concentrating on mathematics, could write a free, lively melody without it sounding mechanical, Blake confessed this thought was the main drawback to the system. Many music lovers, knowing beforehand that the system was used, immediately formed a distaste for the music.

Gershwin Used It

Blake tells us that all of Glenn Miller's later numbers were written under this code, that Paul LaValle (The Band of America) uses it and likewise for Lynn Murray, the chorusters. Also that both George Gershwin and Gordon Jenkins paid $50 a lesson for Schillinger to give them personal instructions.

And to prove to us that the System is merely a theory to save time and effort on the part of the composer and not a radical form of change, Blake played a composition he had written by the System using numbers 5-6-1-9 to make a melody. And it was very beautiful.

Blake has never written lyrics. He says it's his own fault. As a boy he was a "wise guy" in English and never learned to rhyme. So all through the years he has written, in longhand, the story he wants to tell for his music, then conferred with his lyric writer.

Since May 15, 1915, his lyric writer has been none other than Noble Sissle with whom he made the world-famous "Shuffle Along." After 35 years of close association, they are today anticipating a revival of that show to hit Broadway this season. With Irving Gaumont as producer, there have already been many auditions for "angels" to back the $200,000 production.

Panama Lauds Carol Brice

By AMBROZINE WILLIERS

PANAMA CITY, R. P.—(ANP)—Followng a triumphant South American tour, Carol Brice was applauded heavily when she gave her first concert here Friday night under sponsorship of Westerman concerts.

The National theatre held a fair-sized crowd to hear the American Negro contralto, accompanied by her brother, Johnathan, sing a rich, full program right into the hearts of music lovers.

A rainy night augmented by rumors of political unrest and the scheduled presidential speech from the palace, caused a number of ticket-cancellations at the last moment, or Miss Brice would have been welcomed by as large as an audinece as heard June Me Meeben, Camilla Williams, Hazel Scott and Dorothy Maynor. These are artists who have played here before for Westerman Concerts.

The local press went in rapture at the beauty of Miss Brice's voice and the ease with which she sang her program, especially the Negro Spirituals. She was hailed as a true successor to world-famed contralto Marian Anderson.

The five-part program, Miss Brice opened with a trio of Italian songs, Marcello's Il mio del fueco," Sarti's "Lungi del caro bene" and Durante's "Danza danza, Fanciulla."

Taking a curtain encore, Miss Brice continued with Brahm's "Der Jager" and "Immer Leiser wird mein Schlummer" followed by Schubert's "Seligkeit" and "Der Erlkonnig. She closed the Second part of her program with Verdi's "O Don Fatale" from the opera "Don Carlos."

After the intermission Miss Brice opened the next half of her concert by offering two selections by Trench composers; Reynaldo Hahn's "If My Songs Had Wings" and Sai Saens' "Guitars and Mandolins". "The Day is no more" by Adlen Carpenter and Florence Price's tribute to the Negro, "Songs To A Dark Virgin."

The much-loved Negro Spirituals brought the program to a close, but not until Miss Brice had favored with a trio of encores. For the spirituals she chose compositions by Dawson, Boatner, Hall Johnson and Burleigh, singing; "Talk About A Chile that do Love Jesus."

Interviewed by the press after the concert, Miss Brice said she had enjoyed her Latin American tour. She said, in answer to a question, she never sings "Ave Maria," preferring to leave that to Marian Anderson.

THE SOUTH AMERICAN WAY:

Carol Brice Heavily Applauded in Panama

By AMBROZINE WILLIERS

PANAMA CITY, R.P.—(ANP)—Following a triumphant South American tour, Carol Brice was applauded heavily when she gave her first concert here at the National Theatre were a fair-sized crowd heard the American contralto, accompanied by her brother Johnathan, sing a rich, full program.

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Verdi's Aria Heard

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For the spirituals she chose compositions by Dawson, Boatner, Hall Johnson and Burleigh.

Interviewed after the concert, Miss Brice said in answer to a question, that she never sings "Ave Maria," preferring to leave that to Marian Anderson.

CBS to Feature 'Darktown Strutters Ball' Composer

Afro-American
Sat. 3-13-50

NEW YORK — Shelton Brooks, composer of "Darktown Strutters Ball" and "Some of These Days," is the subject of Ralph Edwards's This Is Your Life, Tuesday night, May 16, on CBS.

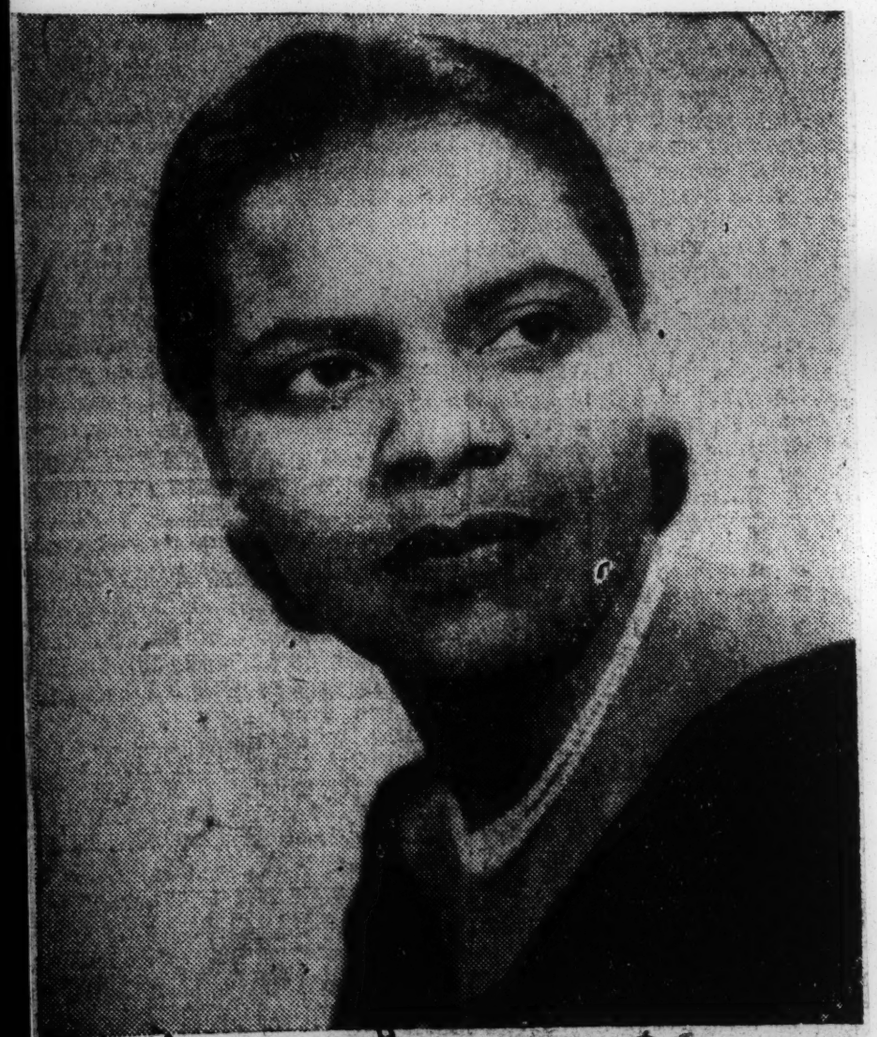
The songwriter, whose tunes have ranked among the all-time top hits, is joined on one program b Wolfe Gilbert and Jean Schwartz, who play and sing their own tunes including "Chinatown, My Chinatown" and "Waiting for the Robert E. Lee."

On one show, Brooks gets a great tribute from two of the brighter lights in show business, Sophie Tucker and George Jessel in a song-filled, laugh-packed show.

For drama, Edwards will have Brooks's sister, Mrs. Ruby Holt, flown from Salem, Mich., reuniting the pair after many years. And finally, Shelton Brooks Jr., who will join his father at the piano for an impromptu rendition of "Darktown Strutters Ball."

Edwards reviews the life of this minister's son, one of 14 children, who rose t· the heights of show business. Incidentally, Brooks played at the Palace with such artists as the Marx Brothers, Jack Benny and many others.

SHELTON BROOKS



Daily World 28

EASTER SOLOIST—Tuskegee Institute, Ala.—Dorothy Candee, outstanding dramatic soprano of Philadelphia, Penn., will be one of the four soloists in the Tuskegee Institute chapel Easter Sunday night when the Tuskegee Institute choir presents "At the Foot of the Cross" by Dvorak. Sat. 3-25-50

In 1949 Miss Candee had the honor and distinction of being one of the soloists with the Baltimore Institute of Musical Arts chorus and the Baltimore Orchestra. Atlanta, Ga.

Immediately after Miss Candee's appearance at Tuskegee, she goes to New York City to be soloist with the New York Little Symphony Orchestra.

Eva Jessye Choir Delights

By RUAL ASKEW

EVA JESSYE CHOIR (St. Paul's Methodist Church): Presented by the Jarvis Christian College Alumni Association. Program consists of spirituals, etc.

A vivid program richly voiced was brought to Dallas Tuesday evening by the justly famous Eva Jessye Choir. Unfortunately a bare 200 patrons, both Negro and white, were gathered at the St. Paul Methodist Church to hear the group, which was presented locally by the Jarvis Christian College Alumni Association. Regrettable, too, was the delayed arrival of the choir from Oklahoma which prevented this reviewer from hearing but half of the scheduled program.

Under the strong-willed domination of its director-composer, Eva Jessye, the twelve singers ranged with professional ease through spirituals, lieder, work songs, blues, folk songs and Broadway staples. Of all the voices, two were particularly striking for their superior quality and projection: Miriam Burton, soprano, and Wanza L. King, bass-baritone. Whether in solo or backed by the ensemble, each was a rewarding pleasure to the ear.

Except for "Plenty Good Room," for which Composer Eva Jessye took over at the piano, Herbert Wyatt provided a bedrock of support as accompanist. Well received by the audience also were two offerings by Penelope Johnson, violinist, who performed White's "Nobody Knows the Trouble I've Seen" and De Falla's "Ritual Fire Dance," the latter with bongo accompaniment.

OF WHAT WE were able to hear, particular artistic successes were the stunning Villa-Lobos "Xango," an inspired reading of the Boatner-Jessye "O What a Beautiful City" and Schubert's "Aufenthalt," sung in German by Georgia Davis, contralto.

In all the evening was notable for precision control and an unusual diversity and effectiveness in program-making. It is to be strongly hoped that the remarkable choir will return to Dallas at the earliest possible date and under more favorable circumstances.

Jessye Choir Wins Plaudits

Wed. 11-15-50

The Eva Jessye Choir, an outstanding group of Negro singers, Tuesday night won the approval of a large audience in a recital at the Wheatley Street Baptist Church.

The Choir, directed by Eva Jessye and accompanied by Pianist Herbert Wyatt, presented a program of Negro spirituals, German, Cuban and Spanish masterworks, selections from American musical comedies and contemporary songs and novelties. Several of the selections were presented in costume.

Penelope Johnson, violinist, was featured as soloist. She played the well known song "Nobody Knows the Trouble I've Seen." Several members of the Choir also were featured as vocal soloists on the program.

Jessye Choir Here Monday.

The Eva Jessye Choir, 21-year-old Negro choir directed by its founder, will be presented in concert at 8 p.m. Monday at Saint Paul Methodist Church under the auspices of the Jarvis Christian College Alumni Association. The group consists of Miss Jessye, twelve singers, an accompanist, and Kermit Moore, cellist.

Sun. 10-22-50

The program will include work songs, folk music, Negro spirituals, popular songs, blues, and selections from current Broadway musicals.

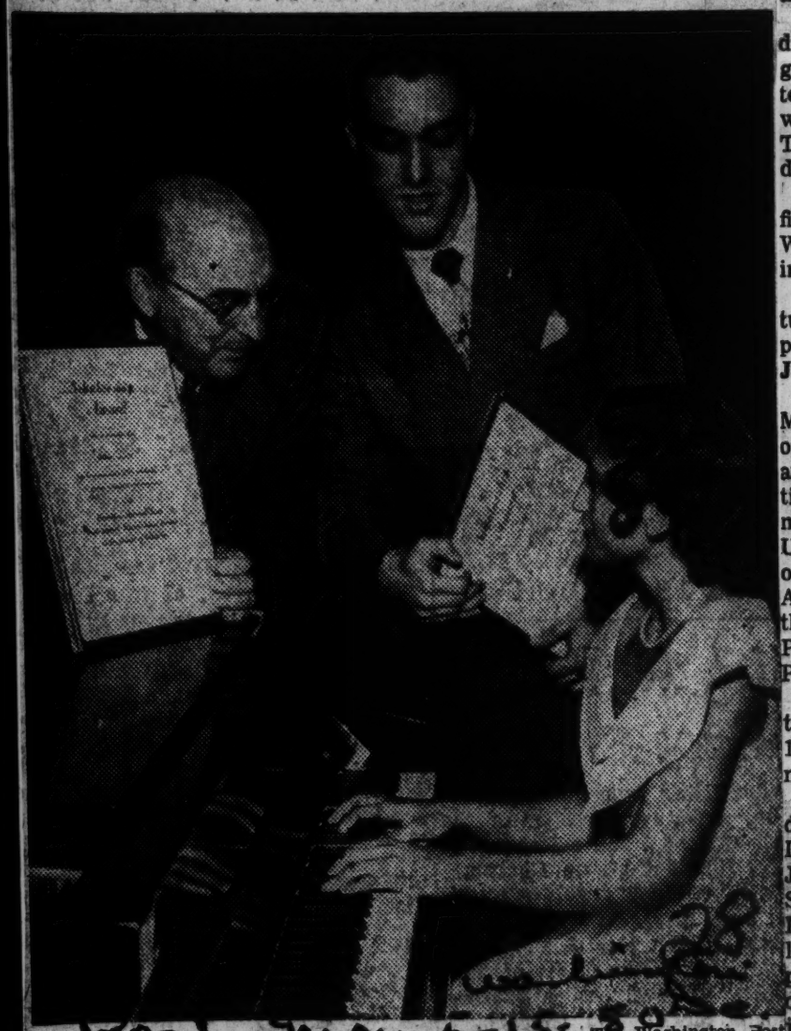
The Eva Jessye Choir has appeared on Broadway, in "Four Saints in Three Acts," by Virgil Thomson and in "Porgy and Bess," by Gershwin. Its conductor, who was the choral director for the latter production, has been organizing and conducting choral groups since she was twelve years old. Born in Kansas, she won at fourteen a prize for original poetry from the Kansas Interstate Literary Society in a contest including all states west of the Mississippi. She has bachelor's degrees from Western and Langston universities, and a master's from Wilberforce. In college she won medals in poetry, essay, oratory, and music. Later she headed the music department of Morgan College in Baltimore.

Miss Jessye has discovered and helped in the development of singers including Lawrence Winters, Muriel Rahn, Helen Dowdy, and William Smith.

Mr. Moore, who won the John Hancock Scholarship in 1947, was first cellist of the Akron Symphony at the age of fifteen. He has been soloist with the Boston Symphony at Tanglewood.

Postlude

Dunbar and Coolidge Students Winners in Talent Contest



MUSIC WINNERS—Fan Nell Daniels (at piano), Dunbar High student, won first place in the instrumental division yesterday in the Hamilton National Bank High School Music Talent Contest. First place in the vocal field went to William Graham of Coolidge (center). Cigmund Spaeth (left) made awards

By Paul Hume

Playing at Constitution Hall like a veteran artist, Fan Nell Daniels, 16, student of Dunbar High School, yesterday afternoon won first place in the instrumental division of the Hamilton National Bank High School Musical Talent Contest.

In her account of Chopin's Fantasy Impromptu young Miss Daniels won over a field of five other pianists and violinists.

First place in the vocal field was won by William Graham, of Coolidge. A bass-baritone, Graham sang Verdi's "Melice," from the opera Ernani.

Instrumental runner-up in the close contest was violinist Doris Gazda from Wilson High, who played the allegro opening from Mozart's D Major Concerto.

Allan Milofsky, tenor, was second in the vocal bouts. The contest brought to a close a year-long search throughout Washington public and parochial high schools for the finest musical talent. It has been sponsored by the Hamilton National Bank. First prizes are $500 college scholarships to the winners in the two divisions.

Additional prizes were given for further honors. McKinley High School won the bank's trophy for the best all-around musical program presented during the contest.

Central High School's Chorus, directed by Miss Jeannette Wells, won first place for choral singing. The chorus was heard several times during the program.

St. John's College School won first place among band entries, and Wilson's orchestra took top honors in that field.

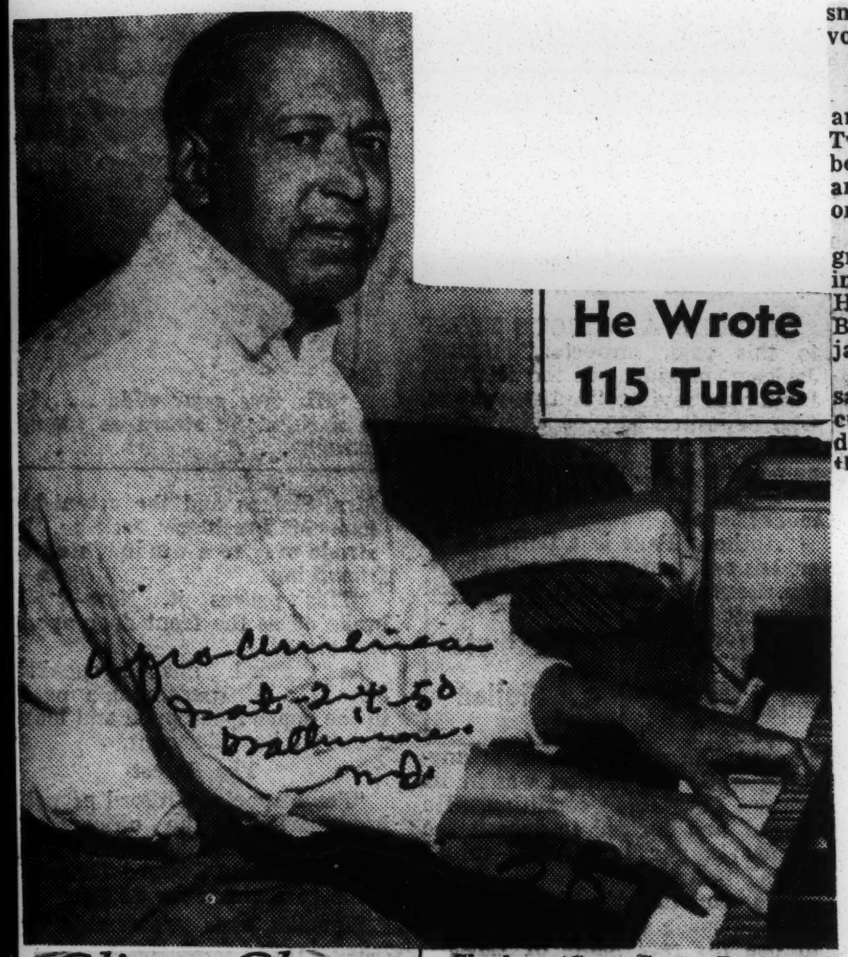
Sigmund Spaeth, writer and lecturer on music, presented the trophies and awards to the winners.

Judges of Finals

Judges for the finals included Msgr. John K. Cartwright, rector of St. Matthew's Cathedral; Howard Mitchell, conductor of the National Symphony Orchestra; Warner Lawson, dean of the Howard University School; Patrick Hayes of the Hayes Concert Bureau; Miss Alice Eversman, music critic of the Washington Evening Star; and Paul Hume of The Washington Post.

During the course of the contest, the judges eliminated nearly 150 contestants, to arrive at the nine finalists.

Sharing the finals with yesterday's winners and runners-up were Dorothy Kemp, Maria Ros, and James Geralis, pianists, Danny Steinberg, violinist, and Constance Plain, mezzo-soprano. The excellence of all contestants won approval from a large audience, and commendation from the panel of judges.



He Wrote 115 Tunes

Glitter, Glamor Gone But the Memory Stays

By SIMEON BOOKER Jr.

Barely eking out a living today is world-famed jazz composer Charles (Cow Cow) Davenport, 56, author of some 115 ragtime tunes, including "Cow Cow Blues," "I'll Be Glad When You're Dead You Rascal You" and "Cow Cow Boogie."

Davenport, elected to the American Society of Composers, Authors, and Publishers in 1946, lives in a three-room flat in a run-down tenement house in a slum area in Cleveland, Ohio, far away from the glitter and glamour of his musical past.

Barely Makes Living

"I'm just barely making it these days," Davenport, silver-haired but still able to beat out a mean honky-tonk tune on his well-worn piano keys and sing, mutters, "I get no cafe or night club breaks now."

small recording machine to record voices of residents of the area.

Still Living in Hopes

He continues to compose music and write boogie-woogie lyrics. Two new selections have recently been sent to Columbia Records and he's hoping to hit the jackpot one last time.

Cow Cow, one of boogiedom's greats, began his showman career in Alabama almost 40 years ago. His first song, the "Cow Cow Blues," earned him a place in jazz.

Davenport has traveled thousands of miles on the theater circuit, playing the piano (He doesn't read music) and singing the boogie tunes.

Charles (Cow Cow) Davenport, composer of some 115 ragtime tunes.

He receives money from the musicians' union for appearing before old people and shut-ins, his only public engagements.

For a few hours several weeks ago, Cow Cow enjoyed his old prestige. He was the honored guest for a jazz course at Cleveland College and played some of his boogie-woogie numbers for a packed class.

Cash Returns Meagre

The returns from his many tunes are meager, negligible. He estimates that he made only about $20,000 from his compositions in almost 15 years and this has gone. His best song, "Cow Cow Boogie," he sold to a New York Publishing Company in 1941 for $500 cash.

Today, the tune has grossed over a million dollars and is a popular hit. "I was working for WPA then and needed the money," he says, "I sold all rights to the song and now they don't even carry my name on the music sheet."

Besides the small royalty checks that still come in, Cow Cow attempts to take care of his living expenses by operating a

28 1950

R. Nathaniel Dett

Noted Composer, Dett Honored

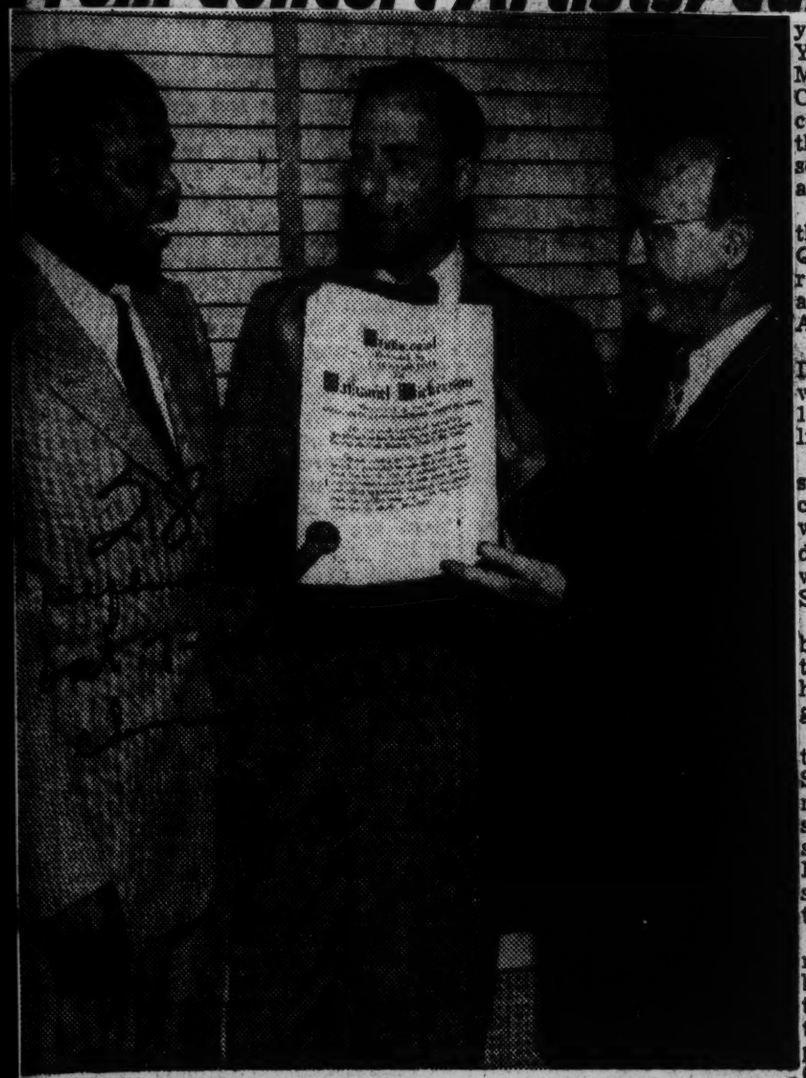
ST. LOUIS — More than a dozen musical organizations, white and Negro, gathered in O'Fallon Park here Friday to pay homage to R. Nathaniel Dett, famed composer.

A hundred voices sang Dett's famous "Listen to the Lambs," directed by Clarence H. Wilson, president of the National Association of Negro Musicians.

Dett, who died in 1943, presented his most important work, "The Ordering of Moses," for the first time a few months before he died. A chorus of 200 voices presented the oratorio accompanied by sections of the St. Louis Symphony in 1943.

Mariners' Top Tenor Wins Award From Concert Artists, Carneaie Hall

Defender Pat 7-1-50



DICKERSON WINS AWARD—Lead tenor of the Mariners Quartet on famed Arthur Godfrey CBS radio show, Nathaniel Dickerson (left) receives National Concert and Artists Corporation-Carnegie Hall award for most outstanding recital in either Carnegie Hall or Carnegie Recital Hall during 1949-50 season. Robert E. Simon, Jr., president of Carnegie Hall (center) and Marks Levine, president, National Concert and Artists Corporation (right) make the presentation. In addition to scroll, award brings winner a year's contract with the concert agency, NCAC, and a gift certificate for $250.

NEW YORK—The National Concert and Artists Corporation-Carnegie Hall Award for the most outstanding New York debut recital of the 1949-1950 musical season was won by the American tenor, Nathaniel Dickerson. It was announced last week by Marks Levine, president of NCAC, and Robert E. Simon, Jr., president of Carnegie Hall.

Sondra Bianca, a 19-year-old pianist, was awarded honorable mention as an outstanding young instrumentalist.

The Award, which was established last season for the purpose of giving practical help to young musicians, consists of a management contract for the winner with National Concert and Artists Corporation, and a $250 gift certificate for music, records, or other music study material presented by Carnegie Hall.

The competition is open each year to any artist making a New York recital debut in either the Main Hall of Carnegie Hall or the Carnegie Recital Hall during the concert season, September 1 through April 30. The winner is selected on the basis of a careful appraisal of all reviews.

Nathaniel Dickerson, at present the leading tenor of the Mariners Quartet on the Arthur Godfrey radio and television programs, was also winner in 1944 of the Marian Anderson Award.

Brought up in Philadelphia, Dickerson began to study singing with W. Russell Johnson, and in 1937, he won a scholarship at Juilliard.

The following year, after his scholarship funds had expired, he continued on a private scholarship with his teacher, Belle Julie Soudant. In 1940 he became soloist with the Fisk University Jubilee Singers.

Although Dickerson's jobs have been many and varied—including that of a dishwasher at Macy's—he has never wavered from his goal, a career on the concert stage.

During the war he worked for the procurement division of the Signal Corps and later toured Army camps with the U.S.O. road show of "Porgy and Bess." For a short time he sang in "Finian's Rainbow," leaving the Broadway show in the spring of 1946 to join the Mariners Quartet on CBS.

Sondra Bianca, the pianist who received honorable mention, was born in Brooklyn and studied at the Mannes School in New York, the Curtis Institute in Philadelphia, and graduated from Hunter College last year at the age of 18.

She has appeared as piano soloist with the New York Philharmonic, the Philadelphia, NBC, and Montreal Symphonies.

MUSIC

By VIRGIL THOMSON

SOCIETY FOR FORGOTTEN MUSIC

CARL FISCHER HALL

Participants: S. F. M. Chamber Orchestra, Dean Dixon conducting; Yves Tinayre, baritone; Maurice Bialkin, cellist; David Weber, clarinetist. The program:

Symphony in C.....Vivaldi
Concerto Grosso Op. 7, No. 9.....Valentini
Motetto da Requiem.....A. Scarlatti
Adagio Cantabile from Symphony No. 13, Haydn
Adagio for Clarinet and Strings.....Wagner
Intermezzi Goldoniani .....Bossi

Off the Beaten Path

MOST of us complain about the familiar character of concert programs but do nothing to change them. The Society for Forgotten Music actually presents the kind of music many persons fed up with the Fifty Pieces long to hear. This is to say that its programs are made up of excellent works by excellent authors which happen not to be a part of the standardized repertory.

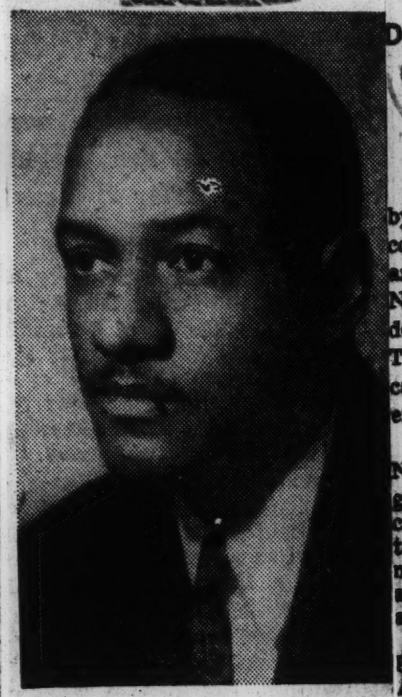
Monday night's concert, given at the Carl Fisher Hall, offered works of the seventeenth, eighteenth, nineteenth and twentieth centuries, all composed for strings and all conducted by Dean Dixon. Barytone, cello and clarinet solos provided contrast to the ensemble work. Many of the pieces were charming. Several were announced as first New York hearings, though this fact is not easy to verify with regard to old music.

A Vivaldi Symphony in C was so vigorously characteristic of its author that your reviewer got distracted, forgot to listen and failed to note that it had been followed by a Concerto Grosso of Valentini, a Florentine of the late seventeenth century. An Adagio Cantabile from Haydn's Symphony No. 13 was elegantly displayed by Maurice Bialkin as cello soloist. David Weber played an Adagio for clarinet with string background, composed by Richard Wagner in his youth. This was a routine melody with this composer's strong harmony and typical richness of accompaniment. Four "Intermezzi Goldoniani" by Enrico Bossi were delightful in texture of sound, thoroughly agreeable as music, accomplished, communicative.

A Motetto da Requiem by Alessandro Scarlatti, sung by Yves Tinayre, was noble in conception, but repetitive and ever so long. Florid solo cantatas lasting from twenty to thirty minutes are a form of music for which both interpreters and audiences have lost the knack. This one was labored vocally and insistent instrumentally. Only the most spectacular vocalism and the most subtle accompaniment, neither of which was present, could have made it seem less than interminable.

Dean Dixon's conducting of the string band, though neat enough as to beats and entries, made for monotony during the evening. This conductor seems to work for a percussive effect not unlike that produced by certain male choirs. Every attack is vigorous, and every long note carries a diminuendo. The result with voices is tiring to the ear. With strings it gives a sawing effect all too characteristic of the bowed instruments and one which refined conductors usually avoid. Its cultivation in passages of sustained chord-writing shows a strange fancy on the part of a conductor so experienced as Mr. Dixon. It is far from persuasive, moreover, as a style for rendering the serious music of any of the four centuries represented on Monday night's program.

Dean Dixon



Shelburne Studios

Who conducted Monday night's concert of the Society for Forgotten Music

MUSIC COMPOSED BY NEGROES HEARD

Dean Dixon Directs Chamber Orchestra in a Symphonic Program at Town Hall

Mon. 5-22-50

A program of symphonic music by Negro composers from five countries was presented yesterday afternoon at Town Hall by the New York Chamber Orchestra under the leadership of Dean Dixon. The event, sponsored by the African Aid committee, drew an audience of nearly 1,000 persons.

It was advertised as the first all-Negro symphonic concert to be given in this city. Whether this claim goes unchallenged remains to be seen. But it was certainly a novel and interesting program and all the music had warmth, vigor and expansiveness.

William Grant Still and Ulysses Kay were the composers from America. The others were Samuel Coleridge-Taylor, who died in England in 1912; Amadeo Roldan of Cuba, Ingram Fox of British Guiana and Michael M. Moerane of the Union of South Africa.

Little Uniformity of Style

Since each of the six composers has been influenced by the musical idioms of the countries where they have found themselves, there was little uniformity of style. But there was a spiritual kinship, as Dr. W. E. B. DuBois, chairman of the committee, pointed out in a brief talk after the intermission.

Besides the warmth and the vigor, there was a common love of broad strokes and plenty of color, of surging melodies and strong rhythms. And there was a tendency to make over-lavish use of orchestral resources to say essentially simple and straightforward things. There was kinship even in the instruments favored.

They all exploited the possibilities of the violins for lush, surging melodies. Drums and other percussion instruments were featured prominently and nearly every piece had plaintive passages for oboes or clarinets. The general impression was of a rich outpouring, but much of the dancing and singing was done in borrowed vestments.

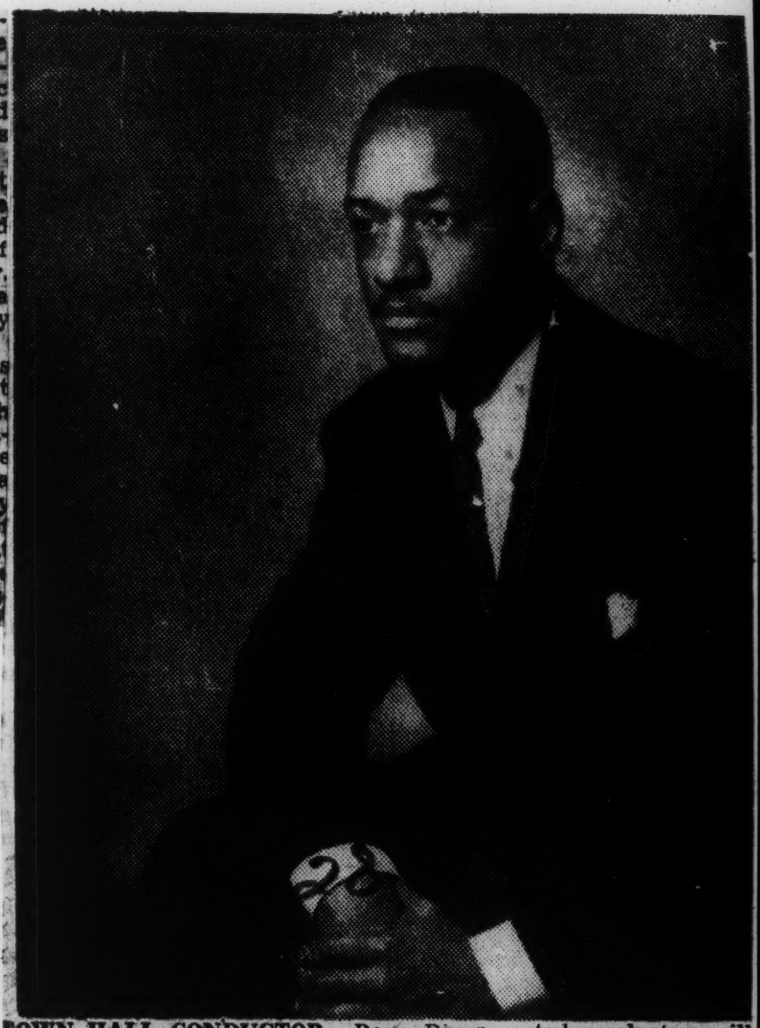
Roldan's Rhythms Exciting

Roldan's "La Rebambaramba" sounded the least European of all the works. Its Afro-Cuban rhythms contributed the greatest excitement of the afternoon. They were in sharp contrast to Coleridge-Taylor's Four Characteristic Waltzes that were melodious and pretty in a style that no one dares write in now.

Mr. Kay's Suite was the most inventive and individual of the works, being cleverly orchestrated with each section being well set off from the other. In contrast, Mr. Still's "Old California" seemed a little old fashioned, though lively and successful in its own terms.

The longest of the works was "Emancipation," which is the first movement of Mr. Fox's Fourth Symphony. It had promising material but it was prolix. The American première was "Fatse Le Heso," a ten-minute tone poem by Mr. Moerane that gave a sense of landscape and open spaces, but which had little originality. Like the other works, though, it had essential vitality.

R.P.



TOWN HALL CONDUCTOR.—Dean Dixon, noted conductor, will direct a concert of Negro symphonic music being presented Sunday, May 21, at 2:30 p.m., in Town Hall, New York city. The program, characterized as an "extraordinary contribution to intercultural understanding," is sponsored by the African Aid Committee, an independent, non-political agency enlisting the support of Americans to help meet the needs of the destitute men, women and children of Africa. An original composition by Michael M. Moerane, gifted Bantu composer, will be included in the program of African and Negro compositions.

Flowers For A Star

September. 3-18-50
Lyric soprano Marion Jackson Downs receives flowers from Lawrence Vassamillet, president of the Wesley Foundation of Harvard University, which presented her in recital to an enthusiastic and capacity audience on the historic campus in Boston, last week. Accompanying her on the piano was Aitko Hiratsuka, Japanese-American artist. Miss Downs returned to New York following the recital where she was soprano soloist with the Columbia University Teachers College Choir.

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Chicago Def.
September
Sept. 3-18-50

....THE STATE DEPARTMENT announced this week that Marion Jackson Downs, lyric soprano, has been awarded a fullbright Scholarship to study in the Opera School of the Milan Conservatory of Music, Milan, Italy. beginning September 21st. A former teacher in the Baltimore City schools the singer studied under the late Guiseppe Boghetti, instructor of Marian Anderson, and Homer Samuels, coach of Mme. Galli Curci. She received her Master's degree in Music, with a major in voice, three weeks ago from Columbia University where she was soloist with the Columbia University Teachers College Choir. She will be remembered by many in the Southwest as the widow of the late Dr. Karl Downs, former president of Samuel Huston College, Austin, Texas, who died suddenly two years ago. Mrs. Downs is also the daughter of Mrs. Lillie M. Jackson, president of the Baltimore Branch NAACP. Kerleen May Downs, the little daughter of the singer, will accompany her mother to Italy where the State Department has made arrangements for her to study in the Overseas School for American Children in Milan.

Todd Duncan Resumes Role In Musical

NEW YORK — Todd Duncan, who has been out of the cast of "Lost In The Stars" for ten days, in order to fill concert commitments in the Midwest, returned to his role as the Rev. Stephen Kumalo, in the Anderson-Weill musical play at the Music Box Friday night.

The Duncan tour marked the final concert trip of the season for the distinguished actor-singer, who has traveled thousands miles in the past seven mont to fill bookings made prior to engagement by the Playwrights' Company for the leading role in "Lost In The Stars."

To expedite these concert appearances, all of which — with the exception of the last five— took place on Monday evenings, the show at the Music Box has been presented Sunday nights instead of Mondays.

Now that Mr. Duncan's concert tours are finished, the play is switching to a regular schedule of Monday through Saturday night performances, with matinees on Wednesday and Saturday. Joseph James has been playing the role of the Rev. Kumalo during Mr. Duncan's absence.

GI Chorus

Columbia Artists' Management, Inc., has many a distinguished and sought-after performer on its roster (Jascha Heifetz, Lily Pons, Rudolf Serkin, etc.), but the huge concern's busiest attraction is neither a violinist, an opera singer, nor a pianist. It is de Paur's Infantry Chorus, a male vocal ensemble made up of 35 ex-GI Negroes under the direction of Leonard de Paur, known before the war as associate conductor of the famous Hall Johnson Choir.

An outstanding Army and USO entertainment unit, which sang from Iwo Jima to Bad Nauheim, the chorus under de Paur held together after the end of hostilities and began a civilian career. Last season the chorus broke all existing records in the concert business with 180 dates. Last week, as the group gave a Carnegie Hall concert to begin the second leg of its 1949-50 season (and its third out of the Army), it could anticipate outgrossing last year's tour.

In light tan battle jackets and black dress trousers, the chorus makes an outstanding visual impression. Vocally, it is even more impressive, for de Paur has trained his men brilliantly, and they sing as if they like to sing—straight out and with distinctive tonal quality. Their repertoire includes works by contemporary composers, folk songs from Latin America, songs from World War II, Negro spirituals and work songs, and "Songs of Faith."* Two of the numbers never fail to bring down the house: "Ugly Woman," de Paur's arrangement of a Calypso ballad from Trinidad, and "Rodger Young," de Paur's arrangement of Frank Loesser's war song.

'My Army': The de Paur chorus began with a quartet made up of men from the 372nd Infantry Regiment, when it was stationed at Fort Dix in 1942. By 1944, the regiment was in Arizona and de Paur, who had been detached from the infantry to the Air Force as choral director for "Winged Victory," joined the outfit and took over the 372nd's singing activities.

Director de Paur, who is now 35, was born in Summit, N. J., of French Guianan ancestry. While studying music at Columbia University and the Juilliard School, he worked as a redcap at Pennsylvania Station in New York City. Ex-Captain de Paur admits he is a rigorous taskmaster and that his men have little time to themselves except during summer vacations. He refers to the chorus as "my army" and says that the only things his men can't bring along on tour are "a bottle of whisky and a woman."

*They have made two albums for Columbia Records.

Leonard de Paur and his "Army"

DePAUR CHORUS PACKS SYMPHONY

The most unique choral group ever to grace the stage at Symphony Hall was heard in that hall last Sunday afternoon. The de Paur chorus of 35 singing veterans (one must have been absent) had its beginnings in the last world war with such figures as Boston's Jack Lee and Colonel Herbert Barrow instrumental in its organization. It came to the place where this fine unit needed the exceptional services of Leonard de Paur, its present conductor.

With songs by contemporary composers, Latin American numbers, calypso music from Trinidad, World War II songs, spirituals and work songs, and songs of faith de Paur captivated the hushed audience with conventional, unusual and even unorthodox directing. Varied sound patterns and effects with brilliant solo work afforded the audience which packed Symphony Hall an entertaining and inspiring afternoon.

Among the soloists which included George Fisher was Luther Saxon, well-known to Boston audiences for his outstanding work in Carmen Jones. Listener favorite was the soprano-like vocalization of a soloist in a vivid Spanish number. For the most part, the songs were new and were all very well received. The end of the varied program brought a demand for encores which were as dramatically and musically perfect as was the rest of the program.

De Paur gave as much to this presentation sponsored by the Women's Service Club of Boston, of which Mrs. John B. Hall is president, as part of the Aaron Richmond series, as he did to the President's inauguration, the making of pictures in Hollywood and 'Winged Victory.'

Fetching indeed was the calypso song, "Ugly Woman" with effective de Paur arrangements done among others on "The Lord's Prayer," "I've Got Sixpence," "Chi-Lai," "Meadowland," and the familiar "Hospodi Pomiloi," "Water Boy," and "Honor, Honor," all of equal merit.

The men reacted to direction with the soldier-like precision of former military days. Half of the original group still participates in the Chorus. Their flexible singing belies their precise deportment which gives one assurance with their every movement, and lends color to an otherwise undressed stage. A versatile group as the variation of song proved, they easily project the smooth rhythmic direction of famous Leonard de Paur. The de Paur Infantry Chorus returns again next season on Sunday afternoon, April 8.

ONE WORLD ENSEMBLE SENSATIONAL ON SOUTHERN TOUR. —The One World Ensemble, a highly successful interracial vocal concert group climaxed a sensationally successful three weeks' Southern tour Sunday, November 12. The group received unstinted praise from daily music critics wherever they appeared and no one seemed to get excited at all down south about a handsome young Negro tenor singing love duets with a beautiful white girl. In fact, they rather liked it and said so in several instances. The novelty of The One World Ensemble, however, turned out to be a petite and pretty South Korean soprano who completely captured the hearts of the audience wherever they appeared. She sang several Korean Folk Songs in native costume and participated, of course, in the group selections. Concerts were given in Richmond, Va., Knoxville, Tenn., and Bluefield, West Va., under the auspices of Phi Beta Sigma Fraternity, AKA and Zeta Sororities respectively, and also several at colleges, including Livingstone, Smith, Bennett and Shaw. The group is composed of a Negro tenor, American white contralto, Korean soprano, English basso, Jewish pianist, and was organized by Dick Campbell, New York concert manager. Left to right, above: Sherman Frank, pianist; Howard Roberts, tenor; Cha Kyung Kim, soprano; Lucille Lewis, contralto; and Burton Cornwall, basso.

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Kosciuszko Foundation
Chopin Scholarship

CONGRATULATING CHOPIN SCHOLARSHIP WINNER

Roy Eaton, left, pianist, who led in the national competition of the Kosciuszko Foundation, receiving the best wishes of Dr. Stephen P. Mizwa, executive director.

As a result of a nation-wide competition for young pianists, Roy Eaton yesterday won the $1,000 Chopin scholarship of the Kosciuszko Foundation, 15 East Sixty-fifth Street. This is the first of a series of awards to be given annually by the organization, through its newly established Chopin Scholarship Fund, to talented young pianists and composers.

This is not the first musical award won by Mr. Eaton, a 20-year-old Negro of 375 Edgecombe Avenue. He studied at the University of Zurich, Switzerland, after receiving the Aaron Naumburg scholarship from City College, which has given him also the Nathaniel Currier Fellowship for study at Yale University.

The Chopin scholarship competition was open to pianists, citizens of the United States, between the ages of 17 and 25, regardless of race, creed or nationality background. Thirty pianists entered the competition.

At the close of the finals, two other young contestants were singled out for honorable mention. They were Dolores Marian Holtz, 17 years old, of Middletown, Ohio, and Adele Leidenfrost, 23, a June graduate of the Juilliard School of Music, who lives in East Paterson, N. J.

Family Concert Orchestra—One of the rarest groups in America, the Dungill Family Concert Orchestra of Chicago, all union members and all the sons and daughters of Doyle Dungill Sr., center front, and Mrs. Dungill, center rear. This family group is a dream come true for Mr. Dungill, himself a descendant of an Egyptian queen and an American Seminole Indian. They begin a national tour next month.—Beatty Photo.

VADA EASTER RECEIVES DOCTORATE IN MUSIC; EUROPE BOUND JUNE 20

Vada Lee Easter, widely known pianist and musicologist, reached another milestone in a brilliant career, when she received the Doctor of Fine Arts degree from the Chicago Musical College at its annual commencement exercises on Thursday, June 15. Dr. Easter, who stands as the first woman, and the first Negro, to receive the degree in the history of the institution, has been cited by Dr. Rudolph Ganz, president of Chicago Musical college, for her excellent academic record, as well as her artistry at the piano. While enrolled at the college she was awarded the Elizabeth Dooley Clark scholarship in piano, and the Oliver Ditson and Rosenwald Fellowships for research in musicology. Her doctoral dissertation, "The Chronometrical Concept of Form," has already attracted the attention of leading theorists and musicologists, and is expected to have far-reaching influence in the field of form and analysis in music.

Yet in her mid-twenties, the youthful and attractive artist has already established herself as one of the leading forces of the post-war generation of musicians. Dr. Easter has appeared in concert throughout the United States since the age of four, and was presented as national artist by the National Association of Negro Musicians in 1947. On June 20, she sails for Fontainebleau, France, where she has been accepted for study with Robert Casadesus. In the fall, she will return to her post at Howard university, as assistant professor of history and musicology in the School of Music.

Dr. Easter, a native of St. Louis, is the daughter of Mr. and Mrs. Joseph H. Easter, of 4354 Enright avenue.

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Roy Eaton
Chopin Award- Kosciuszko Foundation

Won Chopin Award—Roy Eaton, left, 20-year-old New Yorker, is congratulated by Dr. Stephen P. Mizwa, executive director of the Kosciusko Foundation, after Eaton was named winner of the Kosciuszko Foundation, latter Eaton was named winner of at $1,000 Chopin Scholarship in national competition. One of nine finalists, the winner is a student at the Manhattan School

Scores in Hometown Recital

Fisk U. Music Prof. Acclaimed in W. Va.

Courier

By A. H. CALLOWAY

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INSTITUTE, W. Va.—Miss Anne Gamble, pianist, appearing in concert April 25 in the auditorium at West Virginia State College, won the acclaim of a capacity audience.

Straying from the custom followed by many artists of having the program develop progressively in difficulty, Miss Gamble began her recital with the famous Tausig transcription of Bach's "Toccata and Fugue in D Minor." In rendering this number, she displayed her virtuosity and interpretative powers that were maintained throughout the entire program.

In startling and exciting contrast was the group of eight Valses by Ravel projected in an interesting manner. Among the most memorable moments of the concert, however, were Miss Gamble's performances of her last group.

Miss Gamble obliged with several encores.

The promising young artist is a native of Charleston, the daughter of Mrs. Nina Clinton Gamble and the late Dr. H. P. Gamble. She is a graduate of Fisk, where she majored in piano and took honors. Her Bachelor of Music degree was from Oberlin Conservatory and she has also studied under the very well known Ray Lev, concert pianist of New York City. At the present time Miss Gamble is the assistant professor of Music at Fisk University.

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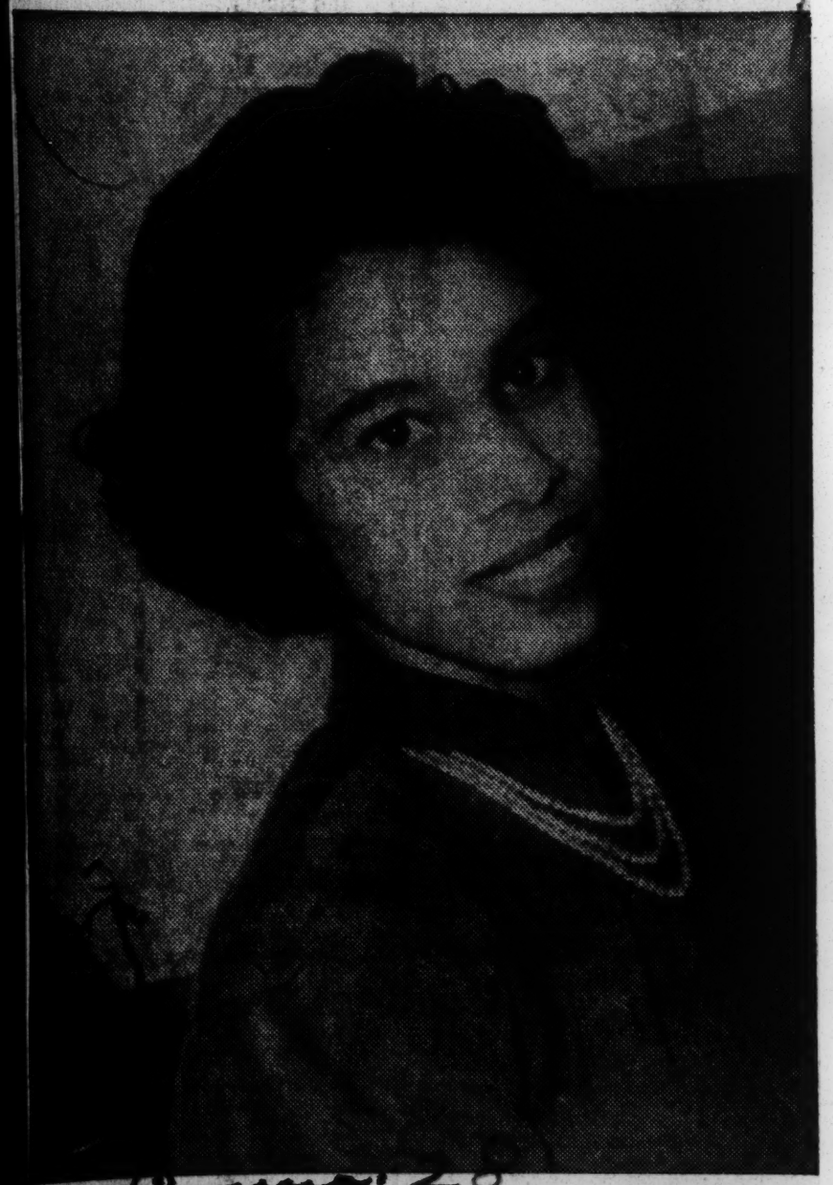
Scores—Miss Anne Gamble, talented young Charleston, W. Va., pianist, was acclaimed by a capacity crowd at her April 29 concert in the West Virginia capital.

Wins $400 Music Scholarship



MISS JOAN GOSSIN, daughter of Mr. and Mrs. John V. Gossin of 4433 West Belle place, was one of four students awarded four-year scholarships to Fontbonne College. Miss Gossin, who attends Rosati-Kain high school, was the recipient of a grant for $400 for instruction in piano. The competitive examinations were held February 18, in St. Louis and seven out-of-town centers.

W. C. Handy Says Negro Spirit Shown in Blues

NEW YORK.—(ANP)— W. C. Handy, 76-year-old trumpeter "Father of the Blues," was guest artist on the NBC "Chamber Music Society of Lower Basin Street" program aired here Saturday evening.

The program, a special one in Handy's honor, featured Jane Pickens, the Escourtiers and Henry Levine's Dixieland octet. It presented a cross-section of the composer's writings in an impromptu jam session. Tunes featured on the program included "Memphis Blues," Handy's favorite; "Beale Street Blues," "St. Louis Blues," "Loveless Love" and "The Joe Turner Blues."

Handy, who has been blind for 11 years, recently said that "I'll never write another "Memphis Blues." He explained that the oft-labelled "n—— music" of yesterday "is the country club melody of today and the classic of tomorrow."

"It took a certain type of person to be able to capture the spirit and feel of the blues beat —a colored person, I believe. Why?

"The colored people have lived an experience unique in American history. Without arguing the right or wrong for a minute, the fact remains that the misery, uncertainty and a kind of happiness evolved into a rhythmic pattern, the blues.

"As a colored man had to learn to laugh quickly and do all things as if they were momentary, so his music is spontaneous in inspiration.

"You have the blues, a free and easy kind of music that unconsciously broke with several centuries of musical tradition.

"The reason I can't write another song like St. Louis Blues is one of the things that's happening to blues in general. I used to feel fine when I got five dollars for playing an engagement in Lucy, Tenn. Then I wore a clean shirt, but I wore it several days.

"Now I play at Carnegie Hall, San Francisco symphonies and New York night clubs, wearing a dress suit and stiff shirt. Things change.

"As hard as I try to remain the living expression of the enthusiastic soul of the colored race, I have changed as the race itself is changing, so my music is modified."

Handy first lost his sight 22 years ago. Three years later, he regained it. But in a few years it was relost again.

Currently he is working on a new blues which he says he has wanted to write for the past 20 years. In addition, he is composing a religious song to be played in blues tempo. It is called "David Sowed" and was inspired by Psalms 126—"they sowed in tears but are reaping in joy."

Beale Street's Glamour Thing Of Past-Handy

MEMPHIS. — (ANP) — The glamour that once was wrapped about Memphis' "Beale Street" is no more, according to W. C. Handy, 77-year-old famed "daddy of the blues," and author of the tunes which put the street and city on the map—"Beale Street Blues" and "Memphis Blues."

Appearing as the star performer at "An Evening With Handy and His Music," held in Booker T. Washington High school gymnasium here last week, Handy said:

"In the days when I was here, everything in the Negro community centered around three or four blocks on Beale. There were theatres, drug stores and saloons. Everybody put on his best to be seen on Beale; it was a promenade.

"Now there are many Negro communities in the city and Beale has lost its charms."

He added that the street now had the character of an "avenue of commerce filled with pawnshops, cheap cafes and second-hand clothing stores where the tourist can find no lure." In other days, it was a guady street, full of gaiety and bright lights.

Handy noted that the same thing had happened to Lenox avenue and Harlem in New York.

"When I first arrived there 32 years ago, Seventh avenue was a showplace. Leonox avenue a promenade — there is no glamor left in Harlem either.

Responsible for the changes are the general progress, advance of science, and inventions and "a certain race pride (which) has gone by the boards.

"Too many Negroes are trying to live white," he said, "and it's not good."

More than 500 persons, both Negro and white attended the two hour concert of "blues" and sacred music, authored by the now feeble and almost totally blind composer.

The Booker T. Washington chorus sang one of Handy's later day compositions, a spiritual entitled "They That Sow in Tears Shall Reap for Joy." The chorus also sang hymns written by Miss Lucy Campbell, a teacher for 44 years in local Negro schools.

Also appearing on the program was the Rev. Dwight L. (Gatemouth) Moore, former blues singer now a minister.

Handy climaxed the program with a trumpet solo of "The Memphis Blues," followed by a stirring rendition of the composition by the high school band.

The program was staged by the Beale Street Elks as a benefit for its Christmas charities for needy Negro families.

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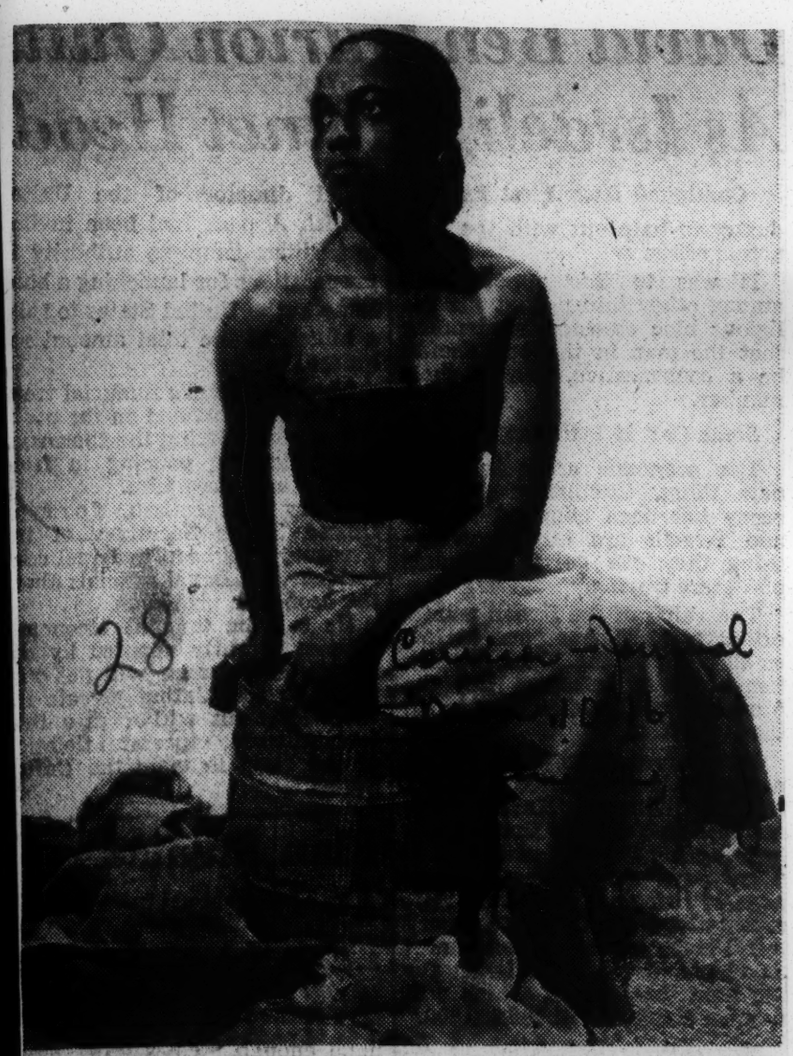
Inez Matthews



SEVERAL YEARS AGO Oscar Hammerstein, II, singled out Inez Matthews' voice from the choruses of his "Carmen Jones" and gave her an audition. It was as the mercurial Carmen in the Hammerstein adaptation of the Bizet opera that Inez Matthews rose to prominence on the musical stage. She sings the leading feminine role in "Lost In The Stars," the Maxwell Anderson-Kurt Weill musical play that opens a 2-night stand at Memorial Auditorium tonight.

28 1950

William C. Handy

N. Y. Age Calls William C. Handy Greatest American Composer

(From The New York Age)

There are many people in these vast United States who have become famous in the fields of music but without a doubt the leader and dean of them is the celebrated W. C. Handy, famous for composing and writing the immortal "St. Louis Blues."

The Handy Brothers Music Co. Inc., of 1650 Broadway, New York City, who are publishers of "Genuine American Music" and successors to Pace and Handy Music Co. began business here in Memphis publishing "The Girl You Never Met" by Pace, and "Jogo Blues" by Handy.

It was in 1907 when President Roosevelt was saying, "All men up not some men down," and appointed outstanding members of our group to important positions that Handy Wrote "Roosevelt's Triumphal March." and Pace while professor at Lincoln University, Mo. wrote in collaboratory with Handy "The Cotton Fields of Dixie," that a partnership was formed and the numbers placed with another publishing company for royalties which were never received.

Realizing that many composers of our race had thus been defrauded at the time when Booker T. Washington had organized the Negro Business League representing all forms of business but music they discussed the idea of music as a business.

In 1909 Mr. Handy wrote "Mr. Crump" (Memphis Blues) instrumental which he published in 1912 and finally had to sell retaining authorship. With these failures before them the Pace and Handy Music Co., was organized while Pace was cashier in the bank and Handy's Studio over the old Solvent Savings Bank (Now Tri State Bank of Memphis) furnished bands for entertainment. Pace later became secretary-traesurer to the Sandard Life Insurance Company in Atlanta, leaving Memphis while Handy wrote and published the famous "St. Louis Blues" and other numbers in 1914.

Handy's Band of Memphis in 1917 recorded for the New York Columbia Phonograph Company, receiving a large sum plus royalties enabling the Pace and Handy Music Co., to open its publishing business at 1545 Broadway, New York employing twenty-six specialists of their group. Pace was president until 1921. He was succeeded by Charles E. Handy. Although W. C. Handy was majority stockholder, he preferred to remain as secretary-treasurer since his first Jazz era and new words to the "Memphis Blues" had sung his name around the world.

With the advent of Radio: Motion pictures, and television and with memberships in the Music Publisher's Protective Association, American Society of Composers, Authors and Publishers and other music industries that control world rights—for synchronization and mechanically reproducing American music for profit they have representation in London, England for the British Empire and Continental Europe, Syndey, Australia and Buenos Aires, Argentina for those countries in South America from which monies will come for 45 years after copyright and 50 years after Handy is dead proving their original idea "Music Is a Business' should have been recognized by the Negro Business League.

The firm known as Handy Brothers Music Co., Inc., publishes music books, music for choirs both sacred and secular for churches and schools with a catologue containing advanced works by well known composers of both races at .25.

Among the outstanding books that have been written by Handy are "Father of the Blues," which is his autobiography; and his most recent book, "A Treasury of the Blues" which he edited.

Handy Brothers Music Co. is puolishing an outstanding Symphony called "Blue Destiny" (Scherzo) based on William Christopher Handy's St. Louise Blues. The composition comes in 4 movements each is availble with complete orchestrations as well as conductor's score. The firs. movemest of Blue Destiny is based on St. Louis Blues, the second movement on "Beale Street Blues," The third (Scherzo) is based on the St. Louis Blues and the 4th. movement by Charles L. Cooke is based on Harlem Blues and Memphis Blues.

There is no doubt that W. C. Handy has been an outstanding contributor and the dean of Music, bringing to the American public music that will live and be shared by any future generations.

Handy Man of Musis Handy With Pen

One of America's most revered composers, W. C. Handy, autographs two classics: the first copy of the Erskine Hawkins's RCA Victor testimonial album of Handy's melodies and the first copy of W. C.'s new book, "A Treasury of the Blues," while Moe Gale, Hawkins's manager; Sue Kelly, Gale's secretary, and Lew Leslie, producer of the famous "Blackbird Revue," watch. Hawkins, currently on tour, was represented by his personal manager.

Woman In Case As Handy Wrote Song 'St. Louis Blues'

NEW YORK — W. C. Handy, Father of the Blues,' appearing on NBC's 'Chamber Music Society of Lower Basin Street,' turned the spotlight on "St. Louis," the city about which he wrote his most famous 'Blues.'

While reminiscing about his early song-writing days, prior to the program, Handy, now 76, recalled that there actually was a real St. Louis Woman.

A chance occurance was responsible for the song. During his salad days, Handy was in St. Louis, dead broke. He was standing on a street corner, feeling sorry for himself, when he saw "the prettiest woman I had ever seen or have ever seen since." She was the epitome of opulence and glamour. He never met her but he never forgot her.

Twenty-one years later, she unknowingly became one of the most celebrated women in popular songdom: the "St. Louis Woman."

When Jane Pickens, the "Escourtiers" and Harry Levine's "Have You 'Et' Octet" presented their version of the number on the August 5 program, that same St. Louis beauty, now old and grey, was listening.

Though "St. Louis Woman" made lots of money," Handy's favorite among all the blues he has written is "Memphis Blues." This song was originally a political campaign tune called "Mr. Crump," and it started Handy on his popular song-writing career. Prior to writing the number, the composer had turned out only "serious" music, mostly for church. His father was a minister. "Memphis Blues" is also notable for containing the first "jazz break." It set the pattern for most "swing" and "hot" music which was to follow.

Today, Handy lives in Yonkers, N. Y. He lost his sight 22 years ago. Three years later he regained it, but lost it again and has been blind for the past 11 years. Despite his age and his handicap, he lives a full life. He is currently at work on a new blues which, he says, he has wanted to write for the past 20 years. The mayor his town has also asked him to write a "Yonkers Blues."

W. C. Handy, 'Father of the Blues' Reveals He's Composing New Work

NEW YORK—(ANP)—W. C. Handy, 76-year-old trumpeter "Father of the Blues," was guest artist on the NBC "Chamber of Music Society of Lower Basin Street" program aired here Saturday evening.

The program, a special one in Handy's honor, featured Janet Pickens, the Escourtiers and Henry Levine's Dixieland octet. It presented a cross-section of the composer's writings in an impromptu jam session. Tunes featured on the program included "Memphis Blues," Handy's favorite; "Beale Street Blues," "St. Louis Blues," "Loveless Love" and "The Jobe Turner Blues."

Handy, who has been blind for eleven years, recently said that "I'll never write another 'Memphis Blues.'"

"It took a certain type of person to be able to capture the spirit and feel of the blues beat—a colored person, I believe. Why?

"The colored people have lived an experience unique in American history. Without arguing the right or wrong for a minute, the fact remains that the misery, uncertainty and a kind of happiness evolved into a rhythmic pattern, the blues.

"As a colored man had to learn to laugh quickly and do all things as if they were momentary, so his music is spontaneous in inspiration.

NO "BLUES" INSPIRATION

"You have the blues, a free and easy kind of music that unconsciously broke with several centuries of musical tradition.

"The reason I can't write another song like "St. Louis Blues" is one of the things that's happening to blues in general. I used to feel fine when I got five dollars for playing an engagement in Lucy, Tenn. Then I wore a clean shirt, but I wore it several days.

"Now I play at Carnegie Hall, San Francisco symphonies and New York night clubs, wearing a dress suit and stiff shirt. Things change.

A NEW BLUES

"As hard as I try to remain the living expression of the enthusiastic soul of the colored race, I have changed as the race itself is changing, so my music is modified."

Currently he is working on a new blues which he says he has wanted to write for the past twenty years. In addition, he is composing a religious song to be played in blues tempo. It is called "David Sowed" and was inspired by Psalms 126—"they sowed in tears but are reaping in joy."

"Daddy of the Blues" in Baltimore

W. C. Handy, '77-year-old 'Daddy of the Blues,' presents a copy of his new song, "They That Sow in Tears" to Miss Gloria Harris of Detroit as they attended the National Association of Negro Musicians meeting in Baltimore last week. Miss Harris sang the song for the first time. (Henderson photo)

Roland Hayes In Carnegie Hall Concert

By Carl Diton For ANP

NEW YORK. — (ANP) — Roland Hayes, tenor, who was the first among Negroes to make history as a major concert artist presented a program Sunday evening at Carnegie. The audience was not large, but everyone has not the power to evaluate the rarities in one's art and eternally pursue them.

This is especially true in the vocal art. There are certain resources which Mr. Hayes has never mastered, while there are others that he has, like the inflection and the idealization of certain texts that seem destined to follow the man to his grave.

The opening, consisting of the little known cantatas of Bach and Handel, was enlightening: Bach's Choral: We Gott der Herr nicht bei uns haelt (Cantata No. 178; Haendel's Aller Gli Giorge Astro Lucente (from Rodrigo), and Round About the Fairy Ring (from Triumph of Time and Truth) which demanded repetition. Beethoven's Adelaide concluding the group. Schubert was represented in Die Post, Der Wegweiser, Der Schmetterling, and Nacht und Traeume.

Although Mr. Hayes has been considered a master of foreign diction, particularly German, the resonance of French seems more in attune with his ultra-refined style and personality, as was evidenced in Faure's le 'Voy-ageur and Clair de lune, and Chausson's le Colibri (The Humming Bird). And to eminently demonstrate that his tongue and lips can still run apace, Saint-Saons' Tourneiement was programmed.

The spirituals are always interesting when done by Mr. Hayes. He seems to sense how much idealism should be injected into the original Negro flavor; Ride on King Jesus, An Aged Mother's Dream (which seemed to be a concoction of his Sit Down and some Hallelujah's), Toll de Bell, and Four and Twenty Elders. The principal encoures were a dramatization of Saint-Saens' "Dance Macabre," the "Manon" aria which he lifts above all earthy considerations, and Lil Boy, How Old Are You?

Reginald Boardman did his customary good job of accompanying without notes.

EVENING OF SONGS BY ROLAND HAYES

Tenor Displays Old Mastery in Program at Carnegie Hall —Many Encores Given

By OLIN DOWNES

It was an enlightening experience to listen to the finished and eloquent art of Roland Hayes when he gave his song recital, with the excellent assistance of Reginald Boardman at the piano, last night in Carnegie Hall.

For Mr. Hayes is a singer never satisfied with yesterday's achievement, hence he is a distinguished artist, who always grows. His voice, of course, is not physically what it was ten years ago. But we'd rather a hundred times hear him sing a lieder of Schubert or an aria of Massenet than listen to many a stentorian tenor or diva of high reputation who does not know half as much about music or poetry as Mr. Hayes shows that he knows in everything that he does. He sings with his brains and he thinks with his voice, and never treats a song insignificantly.

For with Mr. Hayes, the song proceeds from the poem. The tone, expressively molded and phrased, colored with reference to the nuance of thought or emotion represented, flowers from the text, further revealing its innermost meaning. This is the more remarkable because Mr. Hayes has to take care every instant not to go beyond the capacities of his voice, and rely upon suggestions and significance of detail, rather than on the blasting B-flat and its concomitants. He always solves his physical and technical problems with taste as well as dexterity, never over-taxing the voice, never failing to make the most of its potentialities.

Back of this high culture is genuine and sensitive feeling, always inherent in the tone—witness the moving tenderness of the phrases of the Bach chorale which opened the concert. Thereafter came a more florid and pretenious aria of Handel, sung in Italian, and in a manner as different from that of Bach as Handel is different from the Leipzig master. It is a big difference. The Handel air in English, "Round the fairy ring," was done so lightly and with such charm that it had to be repeated.

A Schubert group contrasted such songs as "Die Post" and the tragical "Wegweiser," the "Schmetterling" and "Nacht und Traeume." The "Brooklet" was sung as an encore, and was one of the finest accomplishments of the evening. Every word, every tone of the Wegweiser struck home with poignant melancholy, with the simplicity of the heavy heart. The first phrase of "Nacht und Traeume" established the spell of the song, maintained from first to last.

As a whole, we cared a little less for Mr. Hayes' French group, careful as it was in style and diction, than for the German, perhaps because the music selected for the French group did not go so deep, or the singer, therefore, immerse himself so completely in the mood. But two encores of this group were outstanding. One was the original song setting by Saint-Saens of "Danse Macabre," the poem of Henri de Cazalis before the song was swollen into the celebrated tone form of the same name—a song wittily communicated. The second was the "Reve" from "Manon," admirably suited to the quality of the voice and delivered by Mr. Hayes with perfect art.

ROLAND HAYES

AT MOREHOUSE Feb. 3.—The internationally famous tenor, Roland Hayes, will be presented in concert in Sale Hall Chapel at Morehouse College Friday evening, February 3, 1950, at 8 P. M.

Mr. Hayes is donating this concert to Morehouse's building fund and proceeds from the concert will go toward the $500,000 chemistry building fund specifically.

The Hayes concert will be the first event on the College's Founder's Day calendar. The eighty-third anniversary of Morehouse will be celebrated on February 17. The public will be apprised of other events on the anniversary calendar later.

To Wiley

Noted tenor, R[illegible] Hayes, will be presented for the first time at Wiley College, Marshall, Tex., at the Monday, February 26, Sunday Evening Vesper Hour. Concert is a prelude to the Annual May Festival of Music presented by the Music Department, under direction of Gilbert E. Allen.

Boston U. Faculty Has Roland Hayes

President Makes Announcement at Tea

BOSTON—Roland Hayes, noted tenor, has been appointed to the music faculty of Boston University. Announcement of his acceptance was made during a tea held by President Daniel L. Marsh and his wife at their home, 225 Bay State Rd., last week.

The international singer will serve as an instructor in voice. He will work closely with a small group of selected students, guiding them toward concert careers.

Not only will he be concerned with development of their musical abilities, but he will share with them his knowledge acquired from his life-time as a concert artist. The students will work with him during four months of the college year.

Honored by University

At the June, 1948 commencement, Boston University conferred the honorary doctor of music degree upon Mr. Hayes and gave him a citation.

Roland Hayes on Boston U. Staff

BOSTON—Roland Hayes, noted singer, is now a member of the faculty of Boston University's college of music.

Roland Hayes Thrills Large M'house Audience

By EDWARD A. JONES

In his first Atlanta appearance in several years the internationally famous tenor Roland Hayes delighted a large and enthusiastic audience in Sale Hall Chapel at Morehouse College Friday evening, Feb. 3.

To the pleasant surprise of many of his audience, Mr. Hayes has lost none of the force and feeling which characterized his artistry in former years, and indeed some felt that this was one of the artist's very best performances.

Mr. Hayes rendered a program as varied as interesting. The first part consisted of numbers by Beethoven, Bach and Handel which called for most delicate shadings of interpretation. The second group comprised three numbers in German and two in French, by Franz Schubert, Richard Trunk, Henri Tomasi, and Camille Saint-Saens. Mr. Hayes' diction, most especially in the French, was impeccable, and he entered into the spirit of each number with remarkable realism and effectiveness.

The fourth group was made up of Negro spirituals and work songs, in the rendition of which Mr. Hayes' musical artistry was equaled by his dramatic ability to actually live the part of personalities revealed in the songs. The fourth and final group consisted of a suite developed around the theme, "The Life of Christ," as a Negro preacher might reveal it in successive sermons. At the artist's request there was no applause until the entire suite was rendered; the suite consisted of: Prologue, "Prepare me One Body, I'll Go Down and Die"; "Sister Mary Had But One Child"; "Lit'l Boy, How Old Are You?"; "Plenty Good Room"; and "He Never Said a Mumberlin' Word."

Thunderous applause brought three encores from the distinguished singer. These encore numbers were all Negro spirituals: "Four and Twenty Elders"; "Good News, Chariot's Coming"; and "Ezechiel Saw the Wheel."

This concert was given by Mr. Hayes to Morehouse College as a contribution towards its $500.000 chemistry building fund and was the first event on Morehouse's Founder's Day calendar. The accompanist, capable as usual, was Reginald Boardman.

HAYES, TENOR, SINGS AT CARNEGIE HALL

[From Late Editions of Yesterday's TIMES.]

Enthusiastic Audience Calls for 5 Encores at His Recital —'Work Songs' Heard

Roland Hayes gave a recital last night at Carnegie Hall which was so roundly applauded that five encores were called for during the program. And at the conclusion the tenor had to come out for many bows before the audience would disperse.

As always, the artist brought to his work knowing artistry, deep sincerity and a wealth of compassionate feeling. The limitations of his voice, however, seemed to interfere more with his projection of feeling than once was the case, and his selections were not always wisely chosen.

"Have You Seen but a White Lily Grow" and Le Reve from Massenet's "Manon" had the old Hayes magic. So did the spiritual "Good News." But not all the dramatic songs were successful and the "Work Songs" of his closing group were not so moving as his more purely religious selections of other years.

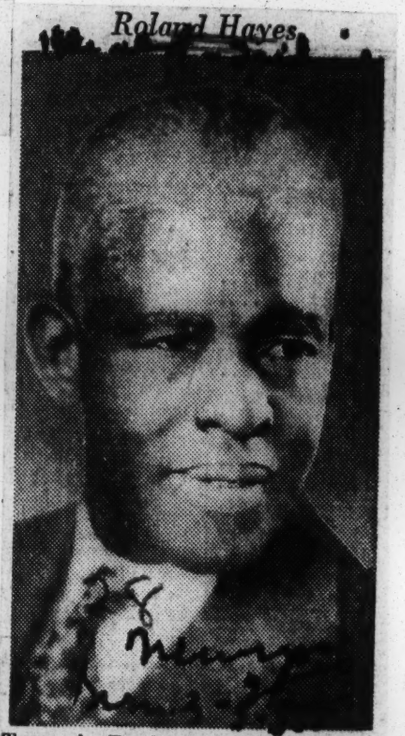
These five "Work Songs," arranged by Frederick Hall, were called a cycle, but the last one, "Git Up Chillon," hardly seemed related to the other four. "Lord, How Come Me Here?" was the most impressive, both in the music and the singing. The composer came to the stage to acknowledge applause.

Reginald Boardman, who accompanied most of the songs from memory, was the pianist of the evening.

R. P.

Roland Hayes Given Great Ovation At Hall

NEW YORK (ANP) — Roland Hayes' Carnegie concert Sunday night was a veritable spectacle to behold! Here was a figure who once traversed the concert glebe in song, day after



Roland Hayes

Tenor in Recital in Carnegie Hall

day, week after week, month after month, year after year, returning again to the place where he once encountered colossal audiences that invaded the very stage upon which he stood, to be greeted by an audience of respectable size that literally "stopped the show" before it got under way. There surely must be few examples in the whole realm of concert history of such veneration, certainly without company as far as epoch-making Negro artists are concerned.

The tenor's songs were interesting and diversified and well deserve listing: Alessandro Scarlatti's "Already 'aquisto di Gloria" from the opera "Tigrane," d'Arcadelt's 'Il Bianco e Dolce Cigno," Handel's 'Come and Trip It" (from L'Allegro), and J. Christian Bach's Meiner Allerliebsten, Beethoven's 'O Remain, Tears of Love," Schubert's "Der Musensohn," Richard Trunk's "An die Liebe," "Der Feind" and "Tanzlied; Sibelius' "Autumn Night," Peterson-Berger's Titania," Tomasi's "Rengaine" and Saint-Saens' "Tournoiement"; Frederick Hall's arrangements of 5 Afro-American Work Songs in cycle form: "Lord, How Come Me Here," "Po' Me!", "How Long 'Fo de Sun Go Down?", 'Day Is Done!" and "Git Up Chillen, Go 'Roun' de Wall."

ROLAND HAYES Wins Audience

An audience that jam-packed the spacious auditorium of Ebenezer Baptist Church, Thursday night of last week listened enraptured to a varied program of

ROLAND HAYES

songs sung by Roland Hayes. The accompanist was Reginald Boardman.

The program:

COME AGAIN, SWEET LOVE
John Dowland (1562-1625)
THE SPIRIT'S SONG
F. J. Haydn (1732-1809)
NOW, O LORD, I AM PREPARED
J. S. Bach (1685-1750)
HAVE YOU SEEN BUT A WHYTE LILY GROW
Old English

II

DIE NEBENSONNEN (The Mock Suns)
Franz Schubert (1797-1828)
WOHIN? (Whither?)
Franz Schubert (1797-1828)
DANSE MACABRE
Camille Saint Saens

MOTHER TO SON (A mother's exhortation) Percival Parham
TO PEOPLE WHO HAVE GARDENS
arranged by Helen Hopekirk
TWO WORK SONGS
arranged by Frederick Hall
1—Lord, How Come Me Here?
2—Git Up Chillon, Go 'Roun' De Wall

AFRO-AMERICAN RELIGIOUS FOLKSONGS
Arranged by ROLAND HAYES

1. O WHAT A BEAUTIFUL CITY
2. I'M GOIN' UP TO HEAV'N
3. PLENTY GOOD ROOM
4. LIT'L BOY, HOW OLE ARE YOU?
5. ROUN' 'BOUT DE MOUNTAIN

Officers of the Progressive Club of Ebenezer Baptist Church, sponsors of the recital are: Addie Smith, President; Cora V. MacKerrow, Vice-President; Anna Brooks, Recording Secretary; Dorothy Rainey, Corresponding Secretary; Clifford Price, Financial Secretary; Mable Mills, Treasurer; and Annie Grogan, Chaplain.

USHERS: Ida Rose, General Chairman; Maggie Christon, Amy Gomes, Mable Parker, Anna Brooks, Gertrude Springer, Dorothy Rainey, Linnett Turner, and Annie Grogan.

Roland Hayes Scores In Richmond

RICHMOND, Va. — The return of Roland Hayes, to Richmond is a thing truly at which to be amazed. He sings, it is said, mostly for his own people, but in Fifth Street Baptist Church on Thursday night, Oct. 19 there was a scattering of white persons, who were probably there because of his greatness 20 and 30 years ago. And now in his sixties he is still a great singer and a great artist.

At once in music by Handel, Bach and Beethoven there was a fresh floating quality of voice, nothing ever sounding strained or difficult, whether in light voice or in the full voice that became at times dramatically powerful.

Everything was in consummate taste, and in the Beethoven "Adelaide," hard-to-achieve goal of many tenors, high notes were only delicate lifts of melody until the big vocal climax almost at the end.

THREE SONGS OF Schubert, brought us varied moods — "The Postman" strongly rhythmical and full of joy, "The Butterfly" completely light and charming and between them "The Guide - Post," which points to the road we never come back from, felt and delivered to us as a thing of deep contemplative tragedy.

Equaling in perfection his German diction were two songs in French that presented strong and colorful moods.

Of special interest among the music of his own race were "Mother to Son," the prayer-like "Keep Me From Sinkin' Down" sung unaccompanied and " 'Lil Boy How Old Are You?" At the piano he had the sympathetic support of Reginald Boardman, who played completely by heart.

Roland Hayes Wants To Be More Than A Sinaer

THE average singer finisnes his training and lives and dies as a singer. I want that which I do to be recognized as something that has benefitted the community and the world."

Roland Hayes, internationally-known tenor, said at a special interview, Wednesday. He was in Greensboro, N. C. for his concert at A and T college.

Nattily dressed in tweed sports coat, dark trousers and spats, the artist was referring to "the high point toward which I am working."

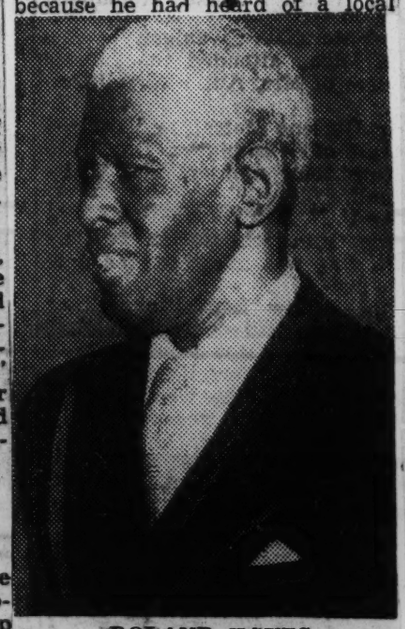
He continued, "Singers from time immemorial have been thought of purely as entertainers, not as cultural influences. I want to help people recognize art for what it is; to dispense educationally and culturally the finer parts of art."

He mentioned his work at the Boston university college of music. "We are helping to prepare talented vocalitsts for concert work after they have completed the fundamental courses necessary. We give them the performers craft and send them out already experienced and imbued with the creative spirit of singing."

Hayes, who received the Doctor of Music degree from Boston university, said he came a day early because he had heard of a local tenor — Seth McCoy — who showed great promise.

"I've talked to him already, and he has great charm. Now I want to hear him sing and then, perhaps, I can make some suggestions that may help him. At least I can indicate some things that he should know and do to make a successful concert stage artist."

His accompanist signaled that it was time for the interview to end, and the artist concluded with, "In singing, however, as in anything else, success is up to the individual and what he wants to do. Also, how much effort he will put forth to do what he wants to do."



ROLAND HAYES

Roland Hayes Wants His Singing To Be A Benifit To All Humanity

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28 1950

Revella Hughes

BACK IN THE NEWS is Revella Hughes, star of the immortal 'Shuffle Along" and former music teacher headed the stars who saluted patrons of the annual Outdoor Exhibit of Afro-Arts Bazaar in New York recently. Miss Hughes, known professionally as Carmella Desche is soon to be seen about the country in concerts with the inaugural being at Radio City Music Hall.

Serenades Arts Bazaar

Revella Hughes, organist-pianist, known professionally as Carmella Desche, serenaded patrons and exhibitors at the first annual outdoor show of Afro-Arts Bazaar held recently in New York town. Miss Hughes holds degrees from Howard and Northwestern Universities in music.

Houston Plans Welcome for Native Son Who Made Good in Musical Circles

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HOUSTON, Tex. — Illinois Jacquet will be accorded a rousing welcome when he returns to his native Houston for a one-night stand with his sextette at the City Auditorium on Tuesday, Aug. 22. Jacquet, who's a native Texan, his first name to the contrary, will be making his second appearance in his home town in the nearly four years he has had his own band.

Illinois Jacquet

He is currently on a cross-country one-niter tour that will also include stops in four other key cities of the Lone Star State, Fort Worth, Dallas, San Antonio and El Paso.

Pro Musician Many Years

Jacquet, who has been a professional musician for more than a decade, he is now just 27 years old, launched his career in a local high school band.

His first professional job was with Milton Larkin's band. He subsequently won national fame as ace tenorman of Lionel Hampton's aggregation.

The present personnel of the band, in addition to Jacquet on tenor sax, are: George Parker, baritone sax; Joe Newman and Russell Jacquet, trumpets; Ray Perry, alto sax; Ted Donnelley, trombone; Al Lucas, bass; Teddy Stewart, drums, and Sid McKinney, vocals. Linton Jacket is road manager.

THESE INTERESTING PEOPLE

Bop Distorts the Old, Reaches for the New

By BETSY HOPKINS

CHICAGO—Here, in little night clubs oppressed by smoke and discolored by faltering neon lights, the mysterious rituals of a crazy, haywire music—this thing called bop—is carried on.

A while back bop, in the hands of the professionally esoteric and the curious, was considered only the bizarre ravings of the lunatic fringe in music. Today it is still this, yet it is also much more. It has come to be, for most musicians and music lovers, the most important musical form of our day, not because it is good, but because it represents music's search for new expression.

Bop is at once a distortion of the old, and a desperate, creative search for the new in music. It is the transition. One finds it in the pianist, whose hands seem completely divorced from each other. The right is enslaved by the old. The left hand reaches out for the new. The trend is apparent in the vocalists, who follow the old lyrics, then suddenly swing into a racous mumbo-jumbo of sounds never sounded, languages never penned, a rambling hocus-pocus which says nothing and tells all, in a nervous, frenzied attempt at self-expression.

Bop, so far, is like all other expressions of our age. It represents a search for new forms to express a new environment and a new man.

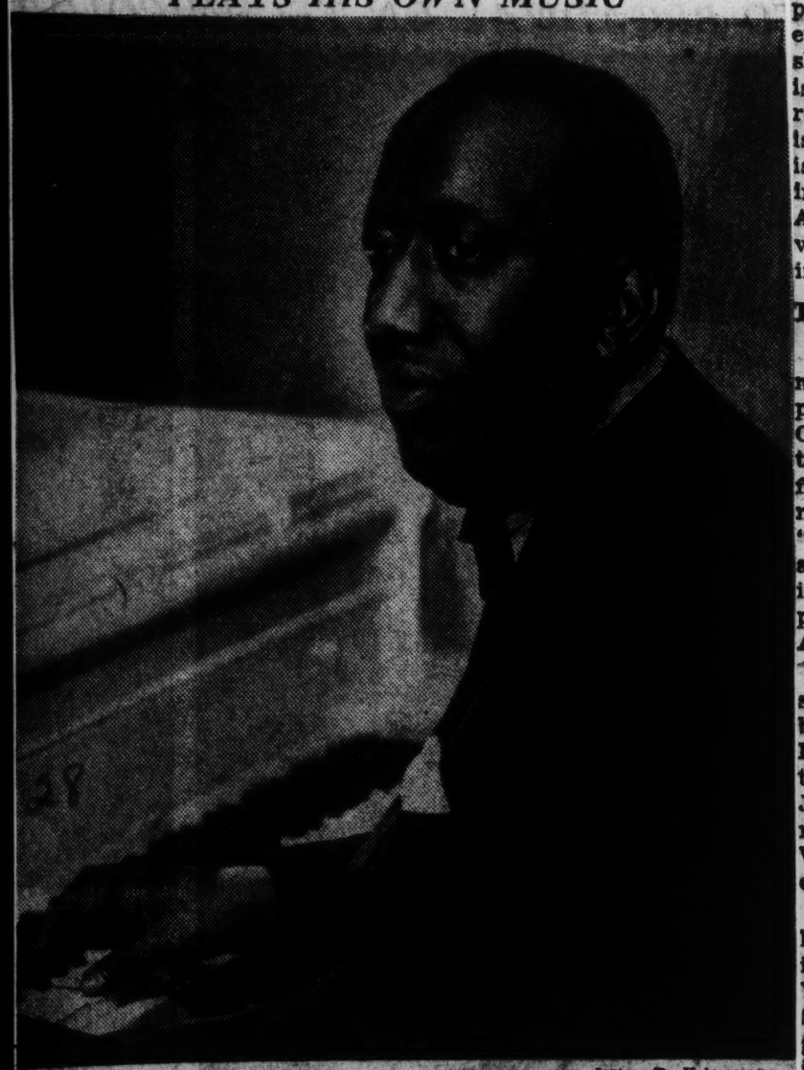
Literature, today, is in the search process. It reflects only half the man, half his environment, half the search. It is at once a distortion of what man is and a groping for what man is becoming. So, too, with art, which has seized on abstraction to both distort and exalt its subject.

Bop is music's search for the answer. It is a highly nervous, self-conscious, frustrated music thriving on disjointed rhythms, frenzied discords and bursts of uncertain creativeness. It is entrenched in the old; reaches out for the new. It represents man's attempts to understand and interpret his environment. It is man seeking for new values, new rules, new names, new categories. It is man in search of a filing cabinet that will give order and organization to the vast, inexplicable disorganization of his surroundings. Bop voices a twisting and turning in a labyrinth of dark alleys, and elusive, receding lights. It is the craving, not the satisfaction, the searching, not the finding.

Yet this very search, fraught with all its false findings, its false gods, its false El Doradoes, is an encouraging thing. Man for too long has been content to relax in his environment, while a succession of Thomas Hardian fates decided his yeas and nays.

The new and frenzied expressions of art, music and literature represent an encouraging attempt to weave the tangled strands of life into a pattern. Man is perhaps beginning to search for new answers and new interpretations of his new self in a new environment. He is once more reaching out for the controls.

PLAYS HIS OWN MUSIC



James P. Johnson has recorded four songs with drum accompaniment. James T. Kriegsmann.

RECORDS: JAZZ

Revival of Interest in Dixieland Style and Swing Noted in Current Trend

By CARTER HARMAN

LET'S assume this morning that spring has really arrived and take a look at some warm-weather recordings on the lighter side.

The current tendency in jazz seems to be away from the frenzies of bop. The Dixieland style is enjoying a revival among small instrumental combinations, and swing bands are becoming popular again.

The larger ensembles are using more elaborate arrangements than ever and the influence of bop harmonic and rhythmic complexities is apparent. At the same time there is more than a hint of nostalgia in the air, marked by revivals of old tunes played at a fraction of their original tempos.

There is a concomitant upswing in the chorus business—the big bands no longer feel fully dressed without a vocal quartet, and some require a full choir.

Piano playing, mild and fanciful, is to be heard on **I Love a Piano** (Atlantic, ten-inch, long-playing disk). Joe Bushkin applies his supple fingers to ten pretty tunes and evokes the atmosphere of old shows deftly and imaginatively. He is one of those young men whose reputation, if it is not widespread, is tops in the music business. He is currently engaged, for instance, in composing the score for Louis Armstrong's autobiographical show, which is headed for a fall opening in London.

The Contents

This attractive disk should do much to broaden Mr. Bushkin's popularity. Contents include "I Can't Get Started," "Dancing on the Ceiling," "So in Love," "One for the Road," a couple of originals: "Oh Look at Me Now" and "If I Knew You Were There" and a boogie-woogie version of "Stomping at the Savoy," in which the pianist plays a duet with himself. Accompanied by drums and bass.

A redoubtable old-timer who can still beat out the licks with the best of them is **The Daddy of the Piano, James P. Johnson** (Decca, ten-inch, long-playing disk). Mr. Johnson spent part of his full musical life teaching the late Fats Waller and lately has retired to compose concert music.

Here he plays a fine selection of his own tunes such as "Old Fashioned Love," "If I Could Be With You," "Riffs" and "Carolina Shout." The least of them can give you a lift with their driving, almost honkey-tonk rhythms, and the best are superb examples of a zestful imagination at work.

While we are on the subject of piano music, a word should be said for Milhaud's **Scaramouche** (R. C. A. Victor, single 45 r. p. m. disk) played with flair by the two-piano team of Luboschutz and Nemenoff. The tunes are straight from sidewalk cafés and the frilly treatments are witty. This and José Iturbi's performance of the classical selections from the film, **That Midnight Kiss**, as well as other R. C. A. Victor piano recordings produced distressingly wavery tone on several different machines.

French Songs

A pleasant voice, expressive of many moods, an intimate Parisian style and a flair for wayward lyrics (in French) are to be heard in **Songs of Charles Trenet** (Columbia, twelve-inch, long-playing single disk). Sung with the ebullience of a huskier Maurice Chevalier and composed in fondness for Gershwin and Kern, M. Trenet's little songs speak winningly of children who are bored on Sunday and of a horse which was forgotten in a café, among other weighty matters. Accompaniments range from a confidential harpsichord to the full panoply of orchestra and chorus. The review copy was incorrectly labeled.

From London Gramophone comes a **Concert of Popular Music** (ten-inch, long-playing disk) played by the Queens Hall Light Orchestra under Robert Farnon and Anton Bennett. This is just the kind of stuff to show off the virtues of the full-frequency process, being loaded with skittering xylophones, violins dashing about the high registers and other colorful effects. The arrangements are clever and the performances impeccable. Selections include Kabalevsky's "Comedians Galop," "Manhattan Playboy," "Fiddler's Folly," etc.

Music of Eric Coates presents a similar program played by the London Symphony, London Philharmonic and the Light Symphony orchestras (Columbia, twelve-inch, long-playing disk). The music is a trifle better integrated and the recording a trifle less resonant. Includes melodious marches, waltzes and concert suites.

The original-cast recording of **Arms and the Girl** (Decca, ten-inch, long-playing disk) is distinguished chiefly by the straight-from the shoulder singing of Pearl Bailey. Her two songs fall among others by Nanette Fabray and Georges Guétary.

Some Decca ten-inch, regular-speed singles of interest are Rose Murphy singing **Me and My Shadow** (although you may find the "chee-chee girl" a bit self-conscious); Evelyn Knight lending her velvety voice to a cute pair, **Hiawatha's Mittens** and **On an Ordinary Morning**, and the Andrews Sisters doing a slow and ambiguous job on **I Wanna Be Loved** and **I Just Gotta Get Outa the Habit.** On a ten-inch, long-playing single **Machito and His Afro-Cubans** (Decca) get involved in some sensuous rhythms of pungency and humor.

Some suave arrangements by Leroy Anderson are presented in **Irish Suite** by the Boston Pops Orchestra under Arthur Fiedler (R. C. A. Victor, three 45 r. p. m. disks). The orchestra gives sprightly performances of these popular numbers: "The Irish Washerwoman," "The Minstrel Boy," "The Rakes of Mallow," "The Wearing of the Green," "The Last Rose of Summer" and "The Girl I Left Behind Me."

For the Youngsters

A newcomer to the busy field of entertainment for the young is the Children's Record Guild. The first eight releases arrived in their bright wrappers the other day and proved to be of uniform excellence. The material is fresh and the production first rate.

For the 2-4 age group there are "activity" songs: **Train to the Zoo** (a combination of two irresistibles), **Skittery Skattery** (two nonsense songs and a third full of barnyard sounds), **The Carrot Seed** (a musical dramatization of Ruth Krauss' delightful joke) and **Eensie Beensie Spider** (the old song sandwiching other everyday sounds and events).

In the 5-8 age category are "dramatic play" disks: **Ride 'Em Cowboy** (which takes the young cowhand on a realistic day's round of the range), **Grandfather's Farm** (includes the singing of a round) and **Little Red Wagon** (up to date folk tunes). Fantasy also finds a place in this group in **The Golden Goose**, the fairy tale retold with descriptive music by Bernard Wagenaar. The guild's address is 27 Thompson Street, New York 13.

More conventional, but with a charm of their own, are two albums called **Children of Israel Sing** (Reena, two seven-inch, regular-speed disks apiece). The words are spoken in English first by Heidy, then sweetly sung in Hebrew by Naana Nardi (the composer), with piano accompaniments. They tell of animals and children. These disks have a technical interest, for despite their small size and conventional speed each side lasts about four minutes. The address is 489 Fifth Avenue.

MAYNOR SAILS: Dorothy Maynor, top ranking concert soprano, sailed last week on the Queen Mary for her first European concert tour. Her itinerary includes France, Italy, Holland and the Scandinavian countries.

Singer Receives Award

Dorothy Maynor, celebrated soprano, is shown at the Potomac Watergate in Washington with Howard Mitchell, director of the National Symphony Orchestra. Miss Maynor appeared as guest soloist with the orchestra, last week, scoring one of her greatest triumphs. She was awarded a National Sesquicentennial Medal at the close of her per

In Encore

Dorothy Maynor, noted concert soprano, will be guest soloist Sunday for the NBC Symphony Orchestra Summer Concert Series with Pierre Monteux as guest conductor. Miss Maynor was a guest of the series last summer.

Dorothy Maynor On CBS Sunday

MEMPHIS, Tenn.— (SNS) — The lovely voice of Dorothy Maynor should prove the seasonal highlight of "The Pause That Refreshes On The Air" when the talented soprano from Norfolk, Va., joins Percy Faith and the Coca-Cola orchestra for 30 minutes of music America loves Sunday, September 24, at 8 p. m. (EST) over station WREC and the Columbia coast-to-coast network.

Miss Maynor tops a list of leading American and Foreign singers who have appeared throughout the summer on the Faith program. Among previous guest stars were Rose Bampton, Ray Middleton, Dorothy Kirsten, Eileen Farrell and Earl Wrightson, in addition to artists of equal rank from Europe and Latin America.

The Sunday, September 24, appearance marks a return to radio under the Coca-Cola banner for Miss Maynor who previously guest starred with Andre Kostel Anetz and his orchestra under the same sponsorship.

She will be heard singing the ever popular "Jeannie With The Light Brown Hair," "The Last Rose of Summer' and the traditional spiritual, "Were You There?" in the last number, a choral background will be supplied by the well-known Ray Charles Singers in addition to a special orchestral arrangement by Percy Faith.

Instrumentally, the broadcast will feature the 45-piece orchestra in "With A Song In My Heart," "Begin The Beguine,' "When I'm Not Near The Girl I love," from Finian's Rainbow, and the South American favorite, "Bem Te Vi Atrevido.'

To Highlight Season

Coca-Cola Hour Lists Miss Maynor on Sun.

Courier Dot-9-23-56

NEW YORK—The lovely voice of Dorothy Maynor should prove the seasonal highlight of "The Pause That Refreshes on the Air" when the talented soprano from Norfolk, Va., joins Percy Faith and the Coca-Cola orchestra for thirty minutes of "Music America Loves," Sunday, 8 P. M. (EST) over the Columbia Broadcasting System on a coast-to-coast network.

Miss Maynor tops a list of leading American and foreign singers who have appeared throughout the summer on the Faith program.

Among previous guest stars were Rose Bampton, Ray Middleton, Dorothy Kirsten, Eileen Farrell and Earl Wrightson, in addition to artists of equal rank from Europe and Latin America.

RETURN PROGRAM

The Sunday appearance marks a return to radio under the Coca-Cola banner for Miss Maynor who previously guest-starred with Andre Kostelanetz and his orchestra under the same sponsorship.

Pittsburgh Courier

She will be heard singing the ever-popular "Jeanie With the Light Brown Hair," "The Last Rose of Summer" and the traditional spiritual, "Were You There?" In the last number, a choral background will be supplied by the well-known Ray Charles singers in addition to a special orchestral arrangement by Percy Faith.

Instrumentally, the broadcast will feature the forty-five piece orchestra in "With A Song In My Heart," "Begin the Beguine," "When I'm Not Near The Girl I Love," from "Finian's Rainbow," and the South American favorite, "Bem Te Vi Atrevido."

MISS DOROTHY MAYNOR

Maynor Wins New Triumph On Radio

Pittsburgh Courier 5-28-55 Oct. 22

NEW YORK — Dorothy Maynor, exclusive RCA Victor recording artist and world-renowned concert star, recently blended her lovely soprano voice with the instrumental background provided by Percy Faith's Coca-Cola orchestra to give Sunday radio listeners 30 minutes of pleasure.

The program on which Miss Maynor appeared is called "The Pause That Refreshes."

Miss Maynor, who is consistently giving wonderful performances, featured a popular repertoire, including such selections as: "Jeannie With the Light Brown Hair," "The Last Rose of Summer" and the traditional spiritual, "Were You There?"

The spiritual, however was the highlight of her performance. The background of that selection was supplied by the well-known Ray Charles Singers, as well as by a special orchestral arrangement by Percy Faith.

28 1950

Hortense Monath

Well-known American Woman Pianist To Appear at Fisk U.

Fisk University will present the second of its three artists in this year's Fisk University Concert Series on Thursday, Feb. 16, when Hortense Monath will give a demonstration of her piano technique. The concert will be held in Fisk Memorial Chapel at 8 p.m.

Considered the leading woman pianist in this country, Miss Monath was the first piano sololst of her sex ever to appear with the NBC Symphony Orchestra. She was also the first American pianist to play at the famous Salzbreg Festival in Austria.

In addition to these achievements, Miss Monath has been the guiding spirit of the New Friends of Music of New York City. This Society is the most distinguished chamber music group in the United States.

In coming to Fisk, Miss Monath is following in the tradition of other great artists [illegible] were Dorothy Maynor, Ellabelle Davis and Virgil Fox.

Although a large number of season tickets to the Fisk University Concert Series have already been sold, tickets to this one event may be obtained either at the door or in advance at the Fisk Music Building.

All interested persons are cordially invitedto attend.

Easter Parade Launches Negro Opera Campaign

The National Negro Opera Company's drive for $250,000 and 100,000 members got under way yesterday with an Easter fashion parade, and an evening symposium on organiaztion's future.

The campaign's purpose, as explained at the symposium held in the John Wesley M. E. Zion Church, 14th and Corcoran sts. nw., is to establish opera headquarters in Washington and guarantee a season of performances.

Mrs. Mary Cardwell Dawson, drive president, said the company already had given 14 productions in various large cities.

MME. DAWSON ANNOUNCES:

Opera Co. Foundation Incorporated in D. C.

WASHINGTON

The National Negro Opera Company Foundation has been incorporated in the District of Columbia, Mary Cardwell Dawson, founder and producer, announced last week.

The Foundation's charter, according to Madame Dawson, calls for some 15 incorporators who will form the executive board, a board of governors with 15 members and local boards of directors to function with the NNOC Guilds in Pittsburgh, New York, Chicago, Washington, Philadelphia and Detroit. It expects to branch out in the South later.

The Foundation opened a drive on Easter Sunday at John Wesley AME Zion Church for 100,000 members and $25,000 to establish opera headquarters in Washington.

Can Meet Costs

Madame Dawson says she has found that from actual experience the National Negro Opera Company can meet its operatic production costs only through substantial subsidies by the friends of the opera.

To guarantee opera production requires income far in excess of door receipts. Otherwise opera have to be produced at the price of deficit spending.

To offset these headaches and put the organization on a sound business basis, the opera company invited interested friends to consider the advisibility of establishing a Foundation.

Among the persons invited were: Mrs. Mary Church Terrell, the Rev. Stephen Gill Spottswood, the Rev. Robert Williams, Carter G. Woodson, Doyle Mitchell Jr., Ralph Matthews, Roy Garvin, the Rev. A. Joseph Edwards, Atty. Douglas Davidson, Woolsey Hall, Rufus Byars, Fredrick Siddons, Emmer Lancaster, Mrs. Ruth Logan, the Rev. T. Ewell Hopkins, Mrs. Ethel Hunt, Laurence Hunt, Atty. Perry Howard, Mrs. Slyde J. Moody, the Rev. J. L. While, the Rev. Smallwood Williams, Woody Taylor and Stanley Roberts.

Several meetings were held and as a consequence, it was agreed to undertake the establishment of the National Negro Opera Foundation.

A committee was appointed and consented to serve as organizers. The Rev. A. Joseph Edwards was made chairman.

Founded in 1941

The National Negro Opera Company was organized and founded in Pittsburgh by Mme. Dawson in 1041.

It was corporated in the State of Illinois in 1942, for the expressed purpose of affording for the colored artist the opportunity for the fullest expression in cultural development.

The repertoire of the company Negro Opera Company currently contains four operas, "Aida" and "La Traviata" by Verdi, " Faust" by Gounod, " Carmen" by Bizet. The "Ordering of Moses" by R. Nathaniel Dett arranged in operatic form by Madame Dawson.

Twelve opera performances have been presented; three in Pittsburgh at the Syria Mosque, two in Chicago at the Civic Opera House, one in Chicago's Coliseum, one at Madison Square Garden, New York City and four at the Watergate, D.C.; one at the National Guard Armory, Washington.

Owens Scores Hit After Hit

Wins $750 Quarter Finals 1st Prize

MINNEAPOLIS, Minn.—A new singing star looms on the entertainment world horizon in the person of Jesse Owens, 18-year-old baritone, who won the first quarter finals on Horace Heidt's Original Youth Opportunity Program here with his rendition of "Glory Road." The coast-to-coast broadcast gave Owens a 12-point margin over the four other contestants who competed with him for the $750 first prize. On the seven weekly broadcasts prior to this contest, Jesse had taken the $250 first prize.

Jesse Owens

A singer of spirituals, Jesse displays a rich, resonant voice with a virile quality. Heidt discovered Jesse in his home town of Akron, Ohio, where he was working as shoe shine boy to earn money to pay for his singing lessons.

Called on Graduation Night

On the night he graduated from East High School, Heidt called him to sing on his Philip Morris broadcast. Jesse accepted the invitation and ever since has been busy proving Heidts' feeling to be correct.

Although he was a football star in high school and graduated with scholastic honors, Jesse's own personal "Glory Road" leads to the only goal he has set for himself—to become America's greatest baritone.

Jesse Owens, the Shoeshine Boy

New Singing Star Looms on Horizon

MINNEAPOLIS — A bright, new singing star looms on the horizon of the entertainment world in the person of Jesse Owens, 18-year-old baritone, who won the first quarter finals of 1950 on Horace Heidt's Original Youth Opportunity Program in Minneapolis with his rendition of "Glory Road."

The coast-to-coast broadcast gave the youth a 12-point margin over the four other contestants who competed with him for the $750 first prize. On the seven weekly broadcasts prior to this contest, Jesse had taken the $250 first prize as audiences throughout the Midwest proclaimed him winner over some tough competition. As a singer of Negro spirituals, Jesse displays a rich, resonent voice with a virile quality that seems destined to make its mark in the world.

Heidt discovered Jesse in his hometown of Akron, Ohio, where he was working as shoe-

shine boy in the Portage Hotel barber shop in order to earn money to pay for his beloved singing lessons. On the very night he graduated from East High School, Heidt called him to sing on his Philip Morris broadcast. Jesse accepted the invitation and ever since has been busy proving Heidt's feeling that he is destined to become as great a personality as Duke Ellington or that other Jesse Owens who won laurels on the track.

A soft-spoken young man, well-mannered and poised, Jesse easily makes friends wherever he goes, and has become one of the best-liked members of Heidt's troupe of youthful showmen.

Intensely interested in perfecting his voice, he can be heard practicing at any time of day or night—whether helping to unload the prop truck, shining his shoes, or in the bathtub. They always know where to find Jesse — he's behind that voice!

Although he was a football star in high school and graduated with scholastic honors, Jesse's own personal "Glory Road," leads to the only goal he has set for himself — to become America's greatest baritone.

To Thrill Caribbeans With Her Artistry

28 1950

Philippa Schuyler

Talented and beautiful Philippa Schuyler, teen-age concert pianist-composer who leaves New York next Saturday for her first foreign tour. Miss Schuyler has been invited by Jean Fouchard, Commissioner General of the Haitian Exposition to perform at the Theatre de Verdure on Mar. 5. En route there she will appear in Cuba and British West Indies. After her Haitian concert she will be heard in Puerto Rico and the Virgin Islands, where she will play two performances. On her way out of the States Philippa will appear in Durham, Atlanta and Miami. Her mother, Mrs. George S. Schuyler, will accompany her.

Phillipa Schuyler Scores In Haiti

PORT-au-PRINCE, Haiti—(ANP)—Miss Phillipa Schuyler, celebrated young pianist of New York City, proved highly successful in her concert here Monday evening. She played as a guest artist at the International exposition at the fashionable Theatre Massillion.

Miss Schuyler's program was a difficult one. She won the enthusiastic approval of her critical audience for the perfection of her performance, her clarity of execution and her beauty of style. At the close the audience demanded several encores.

Miss Schuyler is the daughter of Mr. and Mrs. George Schuyler. Mr. Schuyer is well-known as a writer. She was accompanied to Haiti by her mother.

Philippa Schuyler Teen-Headliner

NEW YORK CITY — Philippa Duke Schuyler was selected by Paul Whiteman and the staff of Senior PROM Magazine as one of the six teen-headliners of t h e month because of her recent Caribbean Tour. The young musician played recitals of her own works and the classics throughout t h e West Indies; receiving the Medal of Honor and Merit from President Estime of Haiti.

The other five headliners included in the Senior PROM award were 14 year old Anna Maria Alberghetti, singer, who made her debut at Carnegie Hall with rave notices; Jesse Owens, 18 of Akron, Ohio who won first quarter finals over Horace Heidt's Youth Opportunity Program on CBS; Jerry Maurey, 18, of Clearfield, Pa., who won an A. A. U. wrestling title; Aloha Jay Riggs, 17, of Kansas City, who is a successful business woman; and Ray Boney, 14 of Columbus, Ohio, whose performance on the obee won the highest possible rating in a statewide music contest.

Phillipa Schuyler Plays in Haiti

PORT-au-PRINCE, Haiti — (ANP) — Phillipa Schuyler, youthful concert pianist, gave a recital before 1500 people here two days after the inauguration of President Paul E. Magloire.

Miss Schuyler, who is popular in Haiti came without her music expecting the trip to be a vacation but after several requests decided to give a concert. Haitian school children made up a goodly part of the audience.

Miss Schuyler doubled in a new role also. Substituting for her father, George S. Schuyler, who

was in Norway, she covered foreign stories in connection with the inauguration.

Leadbelly's 'Irene' Seen As Top Tune of the Era

"Goodnight Irene," written by the late Huddie (Leadbelly) Leadbetter and John Lomax, an interracial team, looms as the biggest hit of the era. The song already has sold over 1,000,000 discs.

Sales break-down to date, artists and recording firms are:

Weavers-Gordon Jenkins, on Decca, 650,000; Red Foley-Ernest Tubbs, Decca, 95,000; Frank Sinatra, Columbia, 175,000; Jo Stafford, Capitol, 88,000; Dennis Day, Victor, 47,000.

Selling 60,000 a Week

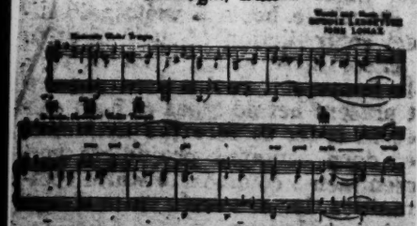
The song sold 250,000 copies in its first 20 days of publication and is now selling between 54,000 and 60,000 a week.

According to a survey, "Irene" has outsold a number of pace-setters of recent years. "Music, Music, Music" sold 325,000 in seven months; "Again," 340,000, in 12 months, and "Peg o' My Heart," 111,000 in nine weeks.

The tune that Leadbelly learned from his uncle combines a ballad style with a touch of the blues.

Words of the song follow:

Last Saturday night, I got married
Me and my wife settled down
Now me and my wife are parted
I'm gonna take another stroll downtown.
Sometimes I live in the country
Sometimes I live in the town



Sometimes I have a great notion
To jump into the river and drown.
Stop ramblin', stop your gamblin'
Stop staying out late at night
Go home to your wife and your family
Sit down by the fireside bright.
CHORUS:
Irene good night, Irene good night,
Good night, Irene, good night, Irene
I'll see you in my dreams.

Huddie (Leadbelly) Leadbetter, folk singer, and co-composer of Irene, was the son of a Morningsport, La., farmer, described himself as "king of de twelve-string guitar players of the world."

His homespun ballads (he composed more than a hundred) have become collector's items. Most of his tunes have been preserved by Allan Lomax, son of a collector of folk songs, who is credited with having discovered Huddie's ability.

Leadbetter died in New York's Bellevue Hospital on Dec. 6, 1949, of a bone infection, shortly after completing a nation-wide concert tour. His age was estimated to be around 64.

In addition to his "Irene," he is credited with having composed "Freedom Song."

MUSIC

Good Night, Irene

"This here song," the late Huddie ("Lead Belly") Ledbetter used to explain, "was made about a man an' a girl was walkin' along one Sunday evenin'. Jus' befo' this girl an' man got to de house, she said, 'You ask my mother for me, when you get home.' The man tol' her, 'All right' . . . An' he went back to de girl an' she say, 'What did mamma tell you?' He looked at Irene—her name was Irene—an' here what he said . . ." Then, his coal-black face gleaming fiercely and his horny hands scratching his twelve-string guitar, the murderous old Minstrel Lead Belly would sing:

I ask your mother for you,
She told me you was too young;
I wish to de Lawd I never seen your face,
I'm sorry you ever was a-born.
Irene, good night,
Irene, good night, Irene, good night, Irene,
*I'll kiss you in my dreams.**

Old Lead Belly himself thought that he had learned *Irene* from his Uncle Terrell, just before he was sent to the penitentiary in Texas for murder in 1918. Adding verses as they came to him, Lead Belly made *Irene* a prison favorite. Five years after he got out of the Texas jail on a pardon, he bounced into Louisiana's state prison farm for assault with intent to kill, and sweet *Irene* went right along with him.

In 1934, when Library of Congress Folklorist John Lomax recorded Lead Belly's famed pardon petition,† he put *Irene* on the other side. Music-loving Governor O. K. Allen is said to have pardoned the old reprobate as much for *Irene* as anything. Until Lead Belly died in Manhattan last year, he sang *Irene* as his theme song.

Last week the old minstrel's old song, prettied up and cut in half, was in fifth place on the hit parade. A quartet called the Weavers, recording (for Decca) with Gordon Jenkins' band, had used it as a filler to back *Tzena, Tzena*. Helped along by Jo Stafford, Frankie Sinatra, *et al.*, the filler had just about caught up with third-place *Tzena*.

Missing in most new, dehydrated record versions was old Lead Belly's closing verse, moaned by "de man," Lead Belly used to explain, "wid his head hung down, cryin' ":

I love Irene, God knows I do,
Love her till the sea runs dry;
An' ef Irene turns her back on me,
I'm gonna take morphine an' die.

* Copyright 1950, Spencer Music Corp.

† *[If I] had you, Gov'nor O. K. Allen,*
Like you got me,
I would wake up in de mornin',
Let you out on retrieve . . .

J. Frank

"LEAD BELLY" LEDBETTER
Mother said no.

Some other old tunes, many of them performed by oldtimers, were making popular record news last week. Among the best of them:

Comes Jazz (Columbia) includes such favorites as *Shim Me Sha Wabble, That Da-Da Strain* and *At the Jazz Band Ball*, torn off with good Dixieland sound by such alumni of Chicago's North Side as Bud Freeman, Eddie Condon, Jack Teagarden and Pee Wee Russell.

I've Got the World on a String (Ella Fitzgerald; Decca). Not so poignant as Mildred Bailey's classic recording, but even this one proves that the Harold Arlen song is still head & shoulders above most of today's limp romantic ballads.

Tony Martin's Dream Girls (RCA Victor). Most of the girls Tony Martin sings about in his butterscotch baritone (*Rosalie, Diane, Sweet Sue, Ramona*, etc.) have been around for a long time, but are still pleasant to hear about.

La Vie en Rose (Louis Armstrong; Decca). Satchmo goes continental with a gravel-voiced version of the Edith Piaf café favorite.

Gayten's "Irene" Very Popular In The Midwest

Paul Gayten, band leader whose Regal recording of the folk tune, "Irene" is melting all competition in the tallow circle, continues to do repeat performances of the melody on his current tour of one-niters in the midwest.

Gayten reports that of all the current favorites, the "Irene" score is head over shoulders over the rest. In theatres, the maestro reports the audience several times has joined in the singing and at dance halls, given a fox trot tempo, the piece is a winner on the floor as well.

Ledbetter Author

Penned by Huddie (Leadbelly) Ledbetter, foremost American folk artist who passed away last year, the tune was a favorite of Gayten's for a long time. At a recent recording session, he waxed it, with the Coleman Brothers Quartet providing a rich musical harmony background.

Today it leads all records sales in the Southern and Northeastern part of the nation, running a high third in the western sector.

Sung by Gayten, the tune that "Leadbelly" learned from his uncle combines a ballad style with a touch of the blues. Opening at the Farm Dell Club in Dayton, Ohio, for two weeks on September 14, Gayten will include the nation's favorite in his repetoire.

Very Good Night

An old lament in waltz-time for a girl named Irene is a national musical wonder.

By GILBERT MILLSTEIN

THE most overpowering phenomenon in the music business these days is a lorn, whining ballad about a marriage gone sour, set in waltz tempo and called "Goodnight, Irene." Its publisher, Howard Spencer Richmond, a serious-minded man of 32, understandably thinks it is "truly a song coming from the people," while Walter Winchell, who is older, just as earnest and knows a lot of people himself, tersely dismissed it not long ago as "the corniest of the earaches."

Neither exaggerated. There are 2,563 radio stations, ninety-nine television stations and roughly 400,000 juke boxes in the United States. In one recent month "Goodnight, Irene," was heard about 100,000 times over radio and TV, according to Broadcast Music, Inc., which monitored it. The chances are, in the opinion of The Billboard, a trade magazine which bends a large, receptive ear toward these things, that the song may be found in most juke boxes around the country and that it gets played about five times every twenty-four hours on each one, or some 2,000,000 times a day in all. There are 1,440 minutes in a day, which means that "Goodnight, Irene," can be heard around 1,400 times a minute.

Some people in the trade believe that no other song ever sold so fast in so short a time. The first popular recording of "Goodnight, Irene" (three others were made by two companies and the Library of Congress earlier) was brought out by Decca. It got into the busy hands of the disk jockeys about June 10, although it was not officially released until July 3.

SINCE then it has been made in eleven more versions by seven companies and it is sung in pop, race, hill-billy and ballad styles by everybody from The Weavers to Frank Sinatra and Red Foley. By last week, more than 2,000,000 copies of all these records (1,250,000 of them in the first of three Decca recordings) and close to 500,000 copies of the sheet music had been sold. The song has also been translated into French, inexplicably, as "Bon Soir, Lili." It has provoked, as well, another song called: "Please Say Goodnight to the Guy, Irene (So I Can Get Some Sleep)."

Lead Belly.

There is, no doubt, some special irony in the fact that on the first Decca recording, "Goodnight, Irene" was the "B" or lightweight side of the record. It had been expected that "Tzena Tzena Tzena," a novelty number, would sell it. All of this, however, speaks inordinately well for the prescience of the late John Lomax and his son, Alan, during their monumental job in tracking down folk music in this country. Fourteen years ago, they said flatly: " * * * we prophesy that it ["Irene"] will some day be one of the best known American folk songs."

The Lomaxes unearthed the song in the course of their researches into Huddie (Lead Belly) Ledbetter, a great Negro minstrel born in the bayous of Louisiana. Lead Belly was a wonder on the twelve-string guitar, a powerful singer of half-forgotten folk songs and a man addicted to violence and the knife. He went to prison in Texas for murder and sang his way to a pardon with a song he composed for the Governor. He went to prison in Louisiana for assault and got out the same way, with some additional help from John Lomax. Lead Belly died last Dec. 6.

BUT he left behind him a legacy of dozens of folk songs, some traditional, some of his own composing. Lead Belly learned the refrain of "Goodnight, Irene" from an uncle of his and added many verses to it. He sang it wherever he was in prison and it was the song the prisoners liked best. The published and recorded verses don't show this clearly, but as Lead Belly talked and sang it, it was the story of a man who married a country girl, took her away to the city and then stayed out late nights. She got fed up with this and left him, producing remorse in the man in sixteen-bar verses.

The Lomaxes said the music was not a Negro folk melody and a caviler once declared that it had been stolen from an aria in "Martha." Some of it, experts say, shows Stephen Fosterish traces, and at least part of it was believed by the Lomaxes to have had its origins far back in some Elizabethan balladry. That gives it a fairly venerable if somewhat uncertain ancestry.

Elaine Malbin

Left: Elaine Malbin, nineteen-year-old singer, who lives in Forest Hills, made her first operatic appearance yesterday on television. She sang the role of Violetta in La Traviata with Lawrence Tibbett as Germont. Above: Genevieve Chinn, fourteen, left, and Claudette Sorel, seventeen, right, both appeared Saturday at the Young People's Concert of the Philharmonic at Carnegie Hall. Genevieve played her own composition which received first prize in the 1949-50 composition contest of the Young People's Concerts Committee. Already Genevieve is a poised young thing and told Claudette when the photographer asked her to smile, "Say cheese," a trick many celebrities use to make their lips curve sweetly

TUSKEGEE SOLOIST—Miss Doris Mayes of Philadelphia, will be one of the soloists Easter Sunday night when the Tuskegee Institute Choir, assisted by forty-one members of the Atlanta Symphony Orchestra, will give a performance of "At the Foot of the Cross," by Dvorak.

RADIO CONCERTS & OPERA

Morning News Tue 9-26-50

Monteux, Maynor For NBC Symphony

Dallas, Texas

The seventh broadcast of the United States Steel summer concert series Sunday over NBC, WFAA-820, will have Pierre Monteux as guest conductor of the NBC Symphony with Dorothy Maynor, soprano, as soloist. The noted music director and permanent conductor of the San Francisco Symphony will offer Smetana's "The Bartered Bride" Overture, Debussy's "Petite Suite," Haydn's "Serenade" and works by Liszt and Tchaikovsky. Long acclaimed for her rich soprano voice, Miss Maynor will be heard in two traditional spirituals and the Air de Lia from Debussy's "L'Enfant Prodigue." She was the first guest soloist on the orchestra's summer series last season.

DOROTHY MAYNOR

Complete program details for the week will be as follows:

SUNDAY

ORGAN RECITAL: 7:05 a.m., NBC, WFAA-820. George Crook.
Andante Cantabile.....Tchaikovsky
Evening Song.....Bairstow
Berceuse.....Jarnefelt
Pizzicato from the ballet "Sylvia"....Delibes
Adoration.....Borowski

INVITATION TO MUSIC: 2 p.m., CBS-KRLD. James Fassett, commentator.
Passacaglia.....Raison
Toccata in C Major.....Bach
Passacaglia and Fugue in C Minor....Bach
Toccata and Fugue in D Minor.....Bach

HARVEST OF STARS: 4:30 p.m., NBC, WFAA-820. James Melton, tenor; Frances Yeend, soprano; Frank Black, conductor.
Night and Day.....Porter
Will You Forget, from "The Riviera Girl".....Kalman
Intermezzo from "Jewels of the Madonna".....Wolf-Ferrari
Ave Maria.....Schubert
Romany Life, from "The Fortune Teller".....Herbert
Dinorah.....Meyerbeer
The Song Is You.....Kern

NBC SUMMER SYMPHONY: 7:30 p.m., NBC, WFAA-820. Dorothy Maynor, soprano; Pierre Monteux, conductor.
Overture to "The Bartered Bride".....Smetana
Orchestra
Swing Low, Sweet Chariot.....Trad.
Rock-a My Soul.....Trad.
Maynor
Scherzo from Symphony No. 4.....Tchaikovsky
Petite Suite.....Debussy
Orchestra
Lia's Air from "The Prodigal Son".....Debussy
Maynor
Serenade.....Haydn
Hungarian Rhapsody No. 2.....Liszt

★

MONDAY

VOICE OF FIRESTONE: 7:30 p.m., NBC, WFAA-820. Mimi Benzell, soprano; Howard Barlow, conductor.
Californ-i-ay.....Kern
Over the Rainbow.....Arlen
Anitra's Dance from "Peer Gynt Suite".....Grieg
Barcarolle from "Tales of Hoffman".....Offenbach
I Know Where I'm Going.....Trad.
Siegfried's Rhine Journey, from "Die Gotterdammerung".....Wagner
Romany Life from "The Fortune Teller".....Herbert

TELEPHONE HOUR: 8 p.m., NBC, WFAA-820. Barbara Gibson, soprano; Donald Voorhees, conductor.
Underneath the Stars.....Spencer
If I Were on the Stage, from "Mlle. Modiste".....Herbert
An American in Paris.....Gershwin
Una Voce Poco Fa, from "The Barber of Seville".....Rossini

BAND OF AMERICA: 8:30 p.m., NBC, WFAA-820. Paul Lavalle, conductor.
The Footlifter March.....Fillmore
The Hunting Call.....Wilber
Marche Lorraine.....Ganne
I Love a Parade.....Arlen
Americans We.....Fillmore
Summer Song Medley.....Arr.
"Oklahoma!" Selections.....Rodgers-Hammerstein
His Honor March.....Fillmore

'Pause' Guest Star

DOROTHY MAYNOR joins Percy Faith's orchestra on "The Pause That Refreshes on the Air" over CBS Sunday, Sept. 24. The timely "Last Rose of Summer" will be one of Miss Maynor's songs.

Dorothy Maynor, Noted Soprano, To Sing Here

Dallas News Sun. 10-22-50

A Negro daughter of a Virginia preacher who became one of the nation's top singers will present a concert here at 4 p. m. Sunday in Jackson College Auditorium.

She is Dorothy Maynor, "an unusual soaring soprano" who is the first artist in the Jackson College lyceum program of the year.

Praised by such eminent musicians as Koussevitsky, Ormandy, and Rodzinski the very first time she sang for them, this artist is known for the exceptional beauty of her style and the purity of her singing.

She is termed as "one of the greatest voices of the Twentieth Century."

She has been re-engaged repeatedly each summer for the Wartgate Series, the Lewisohn Stadium, The Hollywood Bowl, Grant Park, and Robin Hood Dell. On several occasions she has been congratulated by two Presidents of the United States—Roosevelt and Truman.

She has sung with the New York Philharmonic, the Boston Symphony, under Koussevitsky, the Philadelphia Symphony under Ormandy, and the Chicago Symphony.

DOROTHY MAYNOR SINGS HERE

"One of the greatest voices of the Twentieth Century" was heard at Jackson College Sunday afternoon when Dorothy Maynor sang, accompanied by Ludwig Bergmann. Here she is shown as she sang a cradle song, Listeners imagined her black lace fan to be a tiny infant because of her dramatic interpretation. (Staff Photo by Lucie Magee).

One Of Century's Greatest Voices In Concert Here

By LUCIE MAGEE

When Dorothy Maynor sings Schubert's "Ave Maria" you feel that even angels hold their breaths for the sheer reverence of it.

She prays a song rather than singing a prayer. "Ave Maria" was most breathtaking of all the music she sang Sunday at Jackson College here.

Listening Sunday, her audience knew why she is termed "one of the greatest voices of the twentieth century." She has a lovely voice amazing in range—from dusky tones for Creole melodies to a liquid soprano for little mockingbird trills. Fluent in French and German, she has perfection in technique, in guestures and posture acquired through relentless study and practice.

But more than that—more than voice and technique—Dorothy Maynor's music has soul. As she expressed it, you must "live the poem."

This "living spirit" makes her truly great, because of her ability to bring emotion and beauty to everyone. You see her greatness reflected, not only on the faces of real musicians like Koussevitsky who recognized perfection in music, but on the face of a small Negro girl in the Jackson College auditorium, completely enthralled by the song of the calliope cat; or in the nod of a foot and nod of the head from an old grandmother as Dorothy Maynor sings "Give Me That Old Time Religion."

Dorothy Maynor takes you in the clouds with a soaring aria "Je Suis Titania," then suddenly a change of mood brings you down to earth in Linstead Market in Jamaica—"Lord What a Saturday Night!"

With a tremendous range in voice and dramatic ability to "live the poem," this great singer presented a wide selection, including "Marienlied" by Marx, "Beau Soir" by Debussy, "Song of Love" (Hebrew) by Chajes, and a group of Negro spirituals like the plaintive and mysterious "There's a Man Goin' Round" which pictures death. But most beautiful was her "Ave Maria." Perhaps she felt closer to "praying songs" because her father and grandfather were Methodist ministers and she first started singing in the Norfolk, Virginia, church choir. Her husband is a Presbyterian minister.

Dorothy Maynor lives in changes of moods as her concert songs change moods.

After singing in the Hollywood Bowl with some conductor like Eugene Ormandy, she comes home, takes off her pink satin and lace gown designed by Prince Vladimir Tirtoff, and starts the wash.

Imagine that—a woman with a superb voice loved by millions—doing every speck of her laundry in tubs cut to fit her small stature (four feet, eight and a half inches). She washes and irons her minister husband's 14 shirts a week!

She likes chicken pie and would "love to teach home economics in a rural school" as she studied home ec at Hampton Institute.

Her first concert in Mississippi was sponsored by the Lyceum Association of Jackson College. She was accompanied on the piano by Ludwig Bergmann.

She and her husband have a home in New York City where she will return for a rest after singing a concert every other day from now until Christmas, including appearances in Oregon and Canada.

Edward Matthews

Edward Matthews Baritone, Will Appear Here

Edward Matthews, baritone, will appear in concert in Savannah State College's Meldrim auditorium Wednesday evening, February 15 at eight o'clock. His appearance is under the auspices of the lyceum committee.

Matthews is considered as one of the greatest and most versatile artists in America today. It was Roland Hayes, the great Negro tenor who first recognized the talent and vocal ability of Matthews, and called it to the public's attention by personally sponsoring and presenting the young artist in a debut recital in Boston several years ago.

From this auspicious introduction to the concert world, Matthews went on to achieve fame in other allied fields of entertainment such as stage, radio and opera. For seven years he was a featured member of Major Bowes' Capitol Theatre "Family Hour." For four seasons he was a featured member of Gershwin's "Porgy and Bess' opera, often appearing in the title role. He also sang the leading role in the Virgil Thompson-Gertrude Stein opera "Four Saints In Three Acts" and has made three outstanding successful concert tours to Mexico, Central and South America.

Born in Ossining, N. Y. where he received his early training he later entered Fisk University from which he graduated and became a member of the famous Fisk Jubilee Singers. He toured Europe and America with the singers but returned after the tour to become the Director of Music at his alma mater until Broadway, Radio and concerts lured him to greener fields.

The complete program follows: Wher'er you Walk, Handel; Hear me, ye winds and waves, Handel; Sento nel core, Scarlatti; Der jungling an der Quelle, Schubert; An die Leyer, Schubert; Die Forelle, Schubert; Rastlose liebe, Schubert; It is enough, Mendelsohn; I will go with my father a-ploughing, Quilter; Over the mountain, Quilter; I sing softly to my beloved, Carrol; The last song. Rogers; All day on the prairie, Arr. by Guion; Jesus lay your head in the window, Arr. by Johnson; Novillero, Arr. by Lara, and Excerpts from "Porgy and Bess" Gershwin.

June McMechen Sings at Bennett

Brilliant Soprano Evokes Enthusiasm

GREENSBORO, N.C.—The recital by June McMechen, lyric soprano, at Bennett College last week, evoked enthusiastic applause from an audience evidencing high appreciation of the singer's unusual voice of brillance and power.

Miss McMechen possesses a voice of unusual quality, range and power. This was especially evident in her renditions of "Batti Batti, O Bel Masetto" by Mozart, "Noel Des Enfants Qui N'ont Plus De Maisons," by Debussy and Faure's "Au Bord De L'Eau." The latter two selections drew spontaneous applause from her audience.

Easily the highlight of the program was the artist's offering of Puccini's well-known Un Bel Di Vedremo, from "Madame Butterfly."

Delightfully pleasing and magnificently sung were "Stressa" by Watts, "They All Danced the Samba" by Berger and "Ecstasy" by Rummel.

The artist concluded her five-part program with a group of three spirituals, which displayed her great capacity for emotional expression. She offered as an encore at the close of this group, the spiritual, "O, What a Beautiful City!"

Miss McMechen was accompanied by Sylvia Olden Lee, whose skillful playing added greatly to the evening's performance.

MARRIAGE TOLD.—Dr. and Mrs. H. B. McMechen of Hannibal, Mo., announced this week the marriage of their daughter, Mary June to Mr. Paul Allen Haywood.. The marriage took place Tuesday, Oct. 17, in New York. Mrs. Haywood, lyric soprano, professionally known as June McMechen, holds a bachelor's degree from Howard university and a master's degree from Columbia. While a student at Howard she was selected as the "school's most talented undergraduate." She recently completed a tour with the original cast of the Broadway musical, "Lost in the Stars." Mr. Haywood, the son of Dr. and Mrs. Thomas W. Haywood of Warrenton, N. C., is currently engaged as vocational counselor in the Three School project of the New York City Youth board and New York City Board of Education. The couple plans to make their home in New York.

28 1950

Homer Smith's Melodaires

HOMER SMITH'S MELODAIRES will appear in Tullibody Auditorium, Alabama State College, next Sunday, Oct. 15. This is a National Concert and Artists Corporation presentation and these singers are widely known throughout America. The Melodaires will sing familiar spirituals, hits, plus folk songs, and Deep South melodies. To hear them next Sunday is an invitation to hear them again. Tickets are on sale at Deans Drug Store, Pitts Drug Store, Regal Cafe, Alabama State Teachers College, and Jesse French Piano Company.

"Brotherhood" Theme of Her Life and Music

ETTA MOTEN

The distinguished mezzo-contralto Etta Moten who will appear here on Feb. 27, 1950 at War Memorial Auditorium has thrilled audiences here and abroad with the rich beauty of her voice, practices as well as preaches her profound belief in the brotherhood of man. Her marvelous musical talent is but one phase of her race relations work.

Although concert engagements, lectures, and personal appearances make her one of the busiest artists currently on tour, Miss Moten manages to find enough time to devote some of her boundless energy and enthusiasm to the more concrete methods of building good human relations. The list of civic organizations to which she belongs is truly amazing, especially when one remembers that shet maintains much more than mere "name" membership in such groups.

As the internationally-known concert artist put it, "none of these are honorary memberships. They are all earned, for I refuse to belong to any organization in which I cannot be actipe."

Miss Moten is a member of the board of directors of the Chicago Urban League; a life member of the National oCuncil of Nefro Women: a member of the women's board of National Council of Negro Women; tians and Jews; and a member of the National Association for the Advancement of Colored People In addition, she is one of the most notable sorors of Alpha Kappa Alpha, national scholastic sorority.

But despite this busy schedule and the tremendous amount of good accomplished, it is through her gifted voice that Miss Moten best portrays the fundamental oneness of humanity.

"I feel that every artist in public life has a fine opportunity to illustrate and demonstrate this truth without resorting to soap-box tactics, "Miss Moten states.

Her singing voice, vibrantly beautiful and alive with the heritage of the Negro people, is well suited to bringing home to audiences the unity among peoples of the earth. Recently, Miss Moten accompanied her husband, Claude A. Barnett, founder-director of the Associated Negro Press, to West Africa where she learned more about the rich history of her people. It was on this memorable journey that she made a comparative study of the music played by peoples of African descent and thus reaffirmed her belief that through the Arts, man can learn to accept the fact of the brotherhood of man.

Etta Moten To Give Concert In Haiti

CHICAGO, Ill.—Etta Moten is to fly to Haiti next month. She is to do a series of four concerts at the International Exposition now in progress at Port-Au-Prince.

One of these concerts is under the personal patronage of Mme. Dumarsais Estime, wife of the President of Haiti. The proceeds will go toward the project to aid the needy children of Haiti which she heads.

Miss Moten will be accompanied by her husband, Claude A. Barnett, and her pianist, George E. Pierson.

She sang in Nashville for the Teachers Benefit Association, Feb. 27; at Shaw University, Raleigh, N. C.,, Feb. 28 and will sing at Tampa, Fla., March 3, before taking the plane at Miami for Kingston and Port-Au-Prince.

Etta Moten in Haitian Recitals

PORT-AU-PRINCE, Haiti—Etta Moten presented a featured recital at the Exposition Internationale du Bicentenaire being held here and captured the crowds who heard her at the Theatre Massillon Concou.

Miss Moten gave a short series of recitals culminating in a special benefit performance under the patronage of Mme. Dumarsais Estime, wife of Haiti's president. The proceeds went toward one of Mme. Estime's favorite charities, an orphanage for needy Haitian children.

Miss Moten did a group of French songs, some German leider, English and American numbers, including spirituals. The audience included Mme. Estime and a group of her friends, a number of tourists from North and South America and many from the diplomatic corps.

Miss Moten, accompanied by her husband, Claude A. Barnett, was received by President and Mrs. Estime. Her accompanist, George E. Pierson Jr., flew to Kansas City from Port-au-Prince to attend the funeral of his mother who died after an illness of some duration.

ETTA MOTEN, famed artist and star of the stage and screen, will direct an intercultural Day program, Tuesday, Aug. 8, at the Chicago Fair. Talented entertainers of all races will appear, featuring songs and dances from the Negro, Japanese, Jewish, Spanish and Irish cultures as they exist in various communities today. The program will be presented on the central stage at the Fair.

Etta Moten Opens New Chicago Fair

CHICAGO (ANP)— Miss Etta Moten, star of stage, screen and radio, Saturday, June 24, officially opened the new Chicago Fair on the lake front when she sang the national anthem, "The Star Spangled Banner."

This exposition, an industrial and scientific display of exhibits of the city's leading firms and industries, is the successor to the Railroad Fair of the past two years. It is expected to be held each year--probably with a different theme.

An unusual feature of this exhibit is the integration of Negroes into the varied programs and activities. John H. Sengstacke, publisher of the Chicago Defender, is a member of the fair commission.

Miss Moten, besides singing at the opening of the fair, also is active with the women's committee and the civic music committee.

The fair has no Negro exhibit as such—probably because no Negro business in the city is rich enough to afford the $100,000 that probably would be needed to sponsor such a project.

TO BE INTEGRATED

Colored persons, however, will be be integrated into the various fair activities as a normal event. For example, the Illinois Bell Telephone company is using [illegible] Negro operators in its exhibit, along with white workers.

Other firms such as International Harvester and Walgreen drug stores that practise fair employment will utilize their Negro employes in their exhibits just as they do at work.

The Chicago Park District, which is leasing the lake front area to the fair commission, will utilize its Negro personnel as guides and information experts.

Mrs. Florence Burke Ellis, women's chairman, has a Negro secretary.

As assistant to Mrs. Alma K. Anderson of the civic music committee, Miss Moten will be active in organizing the weekly Tuesday programs. She will have a special Tuesday—Aug. 8 with programs in the afternoon and evening.

THE CHICAGO FAIR got off to a wet start, but it wasn't the fault of the glamorous Etta Moten who sang the National Anthem at ceremonies marking the official opening Saturday of the $10,000,000 exposition. After she finished her musical chore, Miss Moten, in private life the wife of Claude Barnett, director of the Associated Negro Press, posed with, left to right, Crosby Kelly, director of the fair; Kent Chandler, fair president, and Martin H. Kennelly, mayor of Chicago. John Sengstacke, Chicago Defender publisher, is a member of the fair commission made up of leading Chicago businessmen.—Rhoden photo.

Etta Moten Opens New Chi... Fair Amid Democratic Air

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Active on Committees

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As assistant to Mrs. Alma K. Anderson of the civic music committee, Miss Moten will be active in organizing the weekly Tuesday prorgrams. She will have a special Tuesday, Aug. 8, with programs in the afternoon and evening.

One Black Spot

Although a number of exhibits demonstrate democracy in action, a few will not. One happens to be the Dixieland area, which left our colored persons altogether. By the time a protest was made it was too late to alter this attraction, but other groups took action to avoid a repetition of this in their displays.

Another error that plagued other fairs in Chicago, especially the 1933 World's Fair, has been avoided also. No eating place on the fairgrounds will refuse to serve any person or persons.

A mixed cast also is included in the fair's pageant, "Frontiers of Freedom."

Etta Moten Plays Big Part In Chicago Fair

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"My program will be an intercultural day," Miss Moten declared while discussing her activities with the fair. "I shall not limit it to Negroes alone, but I'll also include other racial and cultural groups—Japanese, Chinese, Jews."

She has not completed her plans for International Tuesday, but she does have a skeleton program and performers outlined. The afternoon will be devoted to children—Japanese, Chinese, and Negro groups already have agreed to perform.

The later program will include a skit by the Negro DuBois group, songs by a Jewish choral organization, an act by Japanese entertainers, a dance creation depicting the dance from creole to jazz by the Katherine Flowers troupe, and several others.

Enthusiastic over the idea of integration at the fair, Miss Moten said:

"I hope the appearance of Negroes working together with whites at the Chicago Fair will encourage the passage of FEPC laws in various states, particularly in Illinois."

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Negroes also are included in the cast of the fair's pageant, "Frontiers of Freedom."

Metropolitan Opera (Negro Singers)

Hit Met Opera Manager's 'Bid' For Negro Singers

Newspaper Post 4-29-50

28

Is Rudolf Bing, the Metropolitan's new manager, engaging in a little double-talking in his statement to the press and radio that Negroes would be welcome as artists at the "Met" if he could find a "suitable singer for a suitable part"? People in the music business who know are taking Mr. Bing's announcement with 'a grain of salt.' The qualifying phrase attached to his "invitation" is too nebulous.

Authorities point out there is no limit to the 'artistic' reservations which a manager in Mr. Bing's shoes could have that might determine whether an artist is a "suitable singer for a suitable part." Questions asked in the trade are: What does Mr. Bing consider a "suitable part" for a Negro artist? Then, who are the "suitable singers for the suitable part"?

Assuming that Negro artists must have suitable parts, (and this is Mr. Bing's idea, not ours) we would think that "Aida" offers the most "suitable" part for a Negro singer since no makeup is required to create the illusion of an Ethiopian Princess, which is the leading role in this Verdi masterpiece that has occupied a favored spot in the Met operas for the past fifty years. In this same opera the role of "Aida's" father, "Amonasro" the Ethiopian King, would also be a "suitable" role for a Negro.

Who are the most "suitable" Negro singers for these two roles today? Offhand we can remember Muriel Rhan as "Aida" whose performance in this role with the San Carlo Opera Company at the Boston Opera House a year ago received excellent acclaim from the daily music critics on Boston papers. Two performances at Triborough Stadium in New York and two at the Brooklyn Academy of Music this year also brought tribute to Miss Rahn, not to mention a performance in Washington with the National Negro Opera Company last April which brought acclaim. She also appeared in a concert version of the second act finale of "Aida" on the stage of the "Met" on December 26, 1948, singing opposite such Metropolitan stars as Jussi Bjoerling, Frank Guerara, Claramae Turner, Jerome Hines and Lawrence Tibbett. People who heard her, say she held her own in this company. Surely Miss Rahn would be a "suitable singer" for this "suitable part."

Camilla Williams of the New York City Center Opera Company also sung the "Aida" role, but Miss Williams' best opera, according to some critics is "Madam Butterfly" in which she sings the role of 'Cio Cio San.' Geraldine Farrar, one of the all time greats of the Met has stated that Miss Williams is today, "one of the great 'Butterflys' of our time.'" Does Mr. Bing consider "Madam Butterfly" a "suitable opera" for a Negro artist? And would Miss Williams be a "suitable singer" for the part?

Another "suitable singer" for a "suitable part" is Lawrence Winters, baritone, member of the N. Y. City Center Opera Company who would do a fine job as "Amonasro" the Ethiopian King in "Aida." Mr. Winters has performed this role several times in New York with great distinction. He has also sung "Tonio" in "Pagliacci," as well as other roles in English operas which are not done at the Met. Todd Duncan also sang "Tonio" at the City Center four years ago and "The Torreodor" in "Carmen,'. Does Mr. B. consider these operas "suitable" for Negroes and vice versa.

However, all the artists previously mentioned may still not be considered for the single reason that Mr. Bing has not decided whether he will include "Aida," "Butterfly" or "Pagliacci" in next season's list at the Met. In fact he has gone all out for Wagnerian operas, which are German (and blond characters), and not too many white artists do Wagnerian operas well, let alone Negroes.

CHICAGO PAYS TRIBUTE TO ARTISTRY of one of the nation's foremost dramatic artists, Miss Abbie Mitchell, at stirring testimonial tribute to her colorful stage and radio career. Mrs. Clifford Tavernier and Miss Mitchell admire one of the gorgeous floral tributes received by the artist during the testimonial last Sunday afternoon while the capacity crowd of friends and admirers who filled the 11th Street Theatre, where the affair was held, cheered.

curtain and talked about the places, the people and experiences which had made so many stars and brought so many bravos to a race in an era which is far past.

With eloquence of speech and beauty of nuance, Miss Mitchell told of the "trail blazers," a tribute to the first singers, men and women. She outlined highlights of her own career, gave some do's and don'ts for young singers and concluded with two highly dramatic works.

Rarely have music lovers, artists and friends of the arts heard so much about an artist's life, and fewer artists have such a wealth of experience to express. What Miss Mitchell had to say was as vital and stimulating today as it was when she was shaping the career which warranted such an ovation.

It was a chapter in history, living history which became an inspiration to the young as well as the older members of the capacity audience.

Dramatic Works Climax

The afternoon was charged with responsiveness from the beginning to the close of the program. Following the intermission Miss Mitchell returned to the stage to recreate two dramatic situations.

The first, "Cora's Soliloquy," from Mulatto by Langston Hughes; the latter, "The Letter Scene" from Macbeth by William Shakespeare, ended the program. With the audience cheering and applauding, Miss Mitchell bowed again and again and finally retired to a flower-filled hall where she was tendered a reception.

A Citizens' committee assisted Mrs. Tavernier in presenting the famed and beloved star. Joseph Lockett introduced Miss Mitchell. Many floral tributes were presented to her during the program.

Capacity Crowd Cheers Abbie Mitchell Tribute

By THEODORE CHARLES STONE

AN ENTHUSIASTIC AND appreciative crowd packed the Eleventh Street theatre Sunday afternoon when Chicago paid tribute to Miss Abbie Mitchell, one of America's most outstanding personalities of the music and drama world.

Miss Mitchell was presented under the sponsorship of Mrs. Clifford Tavernier, supported by a Citizens' committee. She did not appear in concert, opera, variety or in any of the roles which brought her fame during her career of more than 50 years.

She was there among old friends who had known her through her many triumphs, and many of the present day aspirants who were seeing her for the first time. In addition, there were scores of persons who had been associated with her in the theatre, in music or in the studio and who wanted to catch the inspiration of her personality and experience.

The afternoon was justly titled "An Afternoon With a Great Star." It was an occasion where the distinguished visitor rolled back the

Ellaballe Davis, Soprano Singer A Sensation On 3rd Tour Of Europe

Defender Sat - 4-22-50

LUXEMBOURG — Ellabelle Davis, young American singer on her third tour of Europe, received a tremendous ovation from the Luxembourg audience which packed the Municipal Auditorium to hear her sing with the Radio Luxembourg Symphony orchestra.

The Luxembourgers stamped on the floor and applauded with an energy reserved for artists of Miss Davis' capacity.

Ellabelle Davis, trained in New York, has had four Town Hall concerts, one Carnegie Hall concert, has sung with the leading orchestras of America, and for the past three years has sung throughout Europe.

Last year she toured through 14 countries, including three countries behind the Iron Curtain, singing at the spring festivals in Prague, at Budapest and Vienna.

This year she has already sung in the Scandinavian countries, England, Holland, Demark, Belgium and Luxembourg. On the first of May she will fly back to New York and will return to her home in New Rochelle.

Three years ago, Miss Davis was chosen the outstanding young singer of America by the National League of Composers. At that period she sang a Lukas Foss composition based on the Song of Songs from the Old Testament.

Last year she was elected an honorary member of Zeta Phi Beta sorority and voted the outstanding woman of the year.

At home, the singer lives with her mother, Mrs. Samuel J. Davis, and spends most of her time studying.

Asked whether she preferred Europe to America, the young artist replied that Europe was excellent cultural experience, but that America was her home and that she liked to be home.

Miss Davis wants to sing in America next year and to study. Perhaps the year after she may return to Luxembourg, to the tiny Grand Duchy, where she so enchanted a most enthusiastic audience.

Ellabelle Davis Wins Luxembourg

Pat. 4-22-50

LUXEMBOURG— Ellabelle Davis, soprano, received an unprecedented ovation following her appearance here last week at the Municipal Auditorium as guest artist with the Radio Luxembourg Symphony Orchestra.

Miss Davis left for a series of recitals in Belgium, then to Paris, where she will appear on April 29. She will end her four-month tour May 1, leaving immediately for her home in the U. S.

KRUPA WAXES WALLER TUNES:

National Music Week to Honor Late Pianist

NEW YORK—Second in RCA Victor's two latest additions to its new "Here Comes the Dance Bands Again" series is "Gene Krupa ys Fats Waller," a collection of the favorite tunes of the late immortal pianist-composer.

Concidentally, the announcement came only two weeks before the observance of Fats Waller's National Memorial Week of Music, which will be held May 16-23.

Tunes like the Waller "Honeysuckle Rose," "Ain't Misbehavin'" and "Black and Blue" have been given the Krupa treatment, with enough featured piano to evoke memories of the beloved "Fats."

FATS WALLER

Thomas (Fats) Waller, born in Harlem on May 21, 1904, the son of a minister, the Rev. Edward Martin Thomas, learned to play the organ at the Abyssinian Baptist Church, where his father preached.

Won Amateur Contest

"Fats," at the age of 15, won first prize in a contest for amateur pianists before his graduation from DeWitt Clinton High School. His first job was playing the console at the old Lincoln Theatre on 135th St. in Harlem.

Although unpredictable in his habits, Waller composed his greatest hit "Ain't Misbehavin'" in 45 minutes. He put the music to "Honeysuckle Rose" in an hour after the lyrics had been telephoned to him by Andy Razaf, of Washington, D.C., who composed it.

Died En Route Home

Waller died on December 15, 1943, aboard the Santa Fe Chief while returning from California to his home here for the holidays.

"There were many sides to Fats," according to Razaf. "He was a great organist, a great pianist and a great composer. But I'll always remember him best as a great, happy guy who led a happy carefree life that ended much too soon."

SHAW FACULTY
MEMBERS IN HONOR
SOCIETY.

Raleigh, N.C.-
Prof.Harry Gil-Smythe
and Relford Patterson,
members of the music
department faculty of
Shaw Univ.,recently
were invited to become
members of the Phi
Kappa Lambda National
Honorary Music Society.
They are to be in-
ducted into the society
at initiation cere-
monies to be held by
Alpha Delta Chapter at
Howard Univ.,Thurs.
monring,May 4, at 11
o'clock.Both are grad-
uates of the school of
music at Howard Univ.,
Prof.Gil-Smythe is
chairman od the Fine
Arts Division of Shaw
Univ., and Director
of the Univ.,Choir..
....
Pi Kappa Lambda,the
32 year-old music
society,was founded at
Northwestern Univ.,
The Alpha Delta Chapter
was installed at Howard
Univ., twp years ago.
....

Journal and Guide
Sat. 4-22-50
Norfolk,Va.

Symphony Guest—Thirteen-year-old William Odom of Atlanta was recently a guest stay with the all-white Atlanta Symphony Orchestra when he played a magnificent rendition of "Rhapsody in Blue." He is shown here with his mother, Mrs. Arie M. Odum, and Conductor Harry Smith.—Perry Photo.

28 1950

Mrs. Florence B. Price

Du Sable History Club to Hear Negro Pianist

Mrs. Florence B. Price, Chicago Negro composer and pianist, will play at 8 o'clock tonight before members of the Du Sable History club in the auditorium of the George C. Hall branch of the public library at 4801 Michigan av. Next Tuesday evening Miss Willa Brown, Negro aviatrix, will tell the club the story of Bessie Coleman, first American Negro aviatrix, killed some years ago.

TO GIVE MOREHOUSE RECITAL — Carrie Kellog Ray, brilliant young soprano, will be presented in recital Sunday at Morehouse College. The Bennett College voice instructor and director of the choir, is a graduate of Knoxville College and the Oberlin Conservatory of Music. Mrs. Ray has a rich musical background and has been acclaimed for magnificent appearances at her almo mater, and colleges.

Soprano Makes History In Operatic Circles

MURIEL RAHN

THE YEAR 1949 was a good one for Muriel Rahn, the versatile concert star, opera singer and actress, who found wonderful response in every facet of the music industry.

Turning the months back to February 1949, Miss Rahn achieved the most important accomplishment in the field of opera during the last 25 years when she stepped on the stage of the Boston Opera House with the San Carlo Opera Company and sang the title role of "Aida" with resounding success and appraisal from the Boston critics.

Moreover, a packed house of more than 3,000 witnessed the performance which was history making. She was invited back to Boston for a Jordan Hall concert in October and was presented with the "key to the city" by Mayor James M. Curley.

The usual concert tours of the country followed during the Spring, and on June 19, Miss Rahn was called to Washington by the National Council of Negro Women and presented with a Scroll of Honor by Dr. Mary McLeod Bethune as "one of the outstanding women of the year."

The summer saw her returning to New York's famous Triboro Stadium for another performance of "Aida" with the Salmaggi Opera Company and, later, Paul Whiteman, invited her, along with Edward Matthews, baritone, to be his soloist in a Gershwin concert at Long Beach, L.I.

In October, the star returned to Chicago for her sixth time in six years and packed the Eighth Street Theatre with music lovers and socialites, making the largest crowd the house had known in 20 years.

As 1949 moves away, she is again making history by singing the leading role in a modern opera with libretto by Langston Hughes and music by Jan Meyowitz, entitled, "The Barrier," which is to be produced by the Columbia Theatre Associates on the campus of the University, beginning Jan. 18.

Muriel Rahn, Warfield Sing at Sesqui Opening

Barkley Stresses Freedom for All Peoples in Main Speech During Ceremonies at Capitol

WASHINGTON

Miss Muriel Rahn, celebrated soprano, and William Warfield, "singer sensation of the year," hailed Washington's sesquicentennial celebration here Saturday morning, during colorful ceremonies on the steps of the Capitol Building here.

They were among the nationally known figures who took part in the "Salute to Freedom" which formally opened the observance of the 150th anniversary of the founding of Nation's Capital.

Despite an overcast sky and cold, blustery winds, thousands of spectators filled the plaza in front of the Capitol Building to witness the event.

Vice-President Alvin L. Barkley was principal speaker for the occasion, which also featured music by the Howard University choris- and other choirs from local universities and the Department of Agriculture.

High School Cadets Take Part

Garbed in red, white, and blue academic caps and gowns, the singers covered the steps of the Capitol like a tri-colored banner.

They were surrounded on three sides by uniformed cadets from the city's various high schools, bearing the national emblem and other multi-colored flags of the esquicentennial.

Behind them, on the topmost step, was a big, circular emblem with red, white, and blue border enclosing a gold-colored figure representing Freedom.

To the right and left of the emblem were uniformed members of the Armed Forces flanking William A. Wood, dressed as Uncle Sam, who read the narration.

Drapher Pagan, cadet captain of Cardozo High Schools K Company, was one of the heralds standing high on the left-hand pedestal of the Capital building during the celebration.

Its theme was American patriotism and liberty and it was climaxed by "Bless This House," sung by Gladys Swarthout, famous Metropolitan Opera star, as the Goddess of Freedom.

Orchid for Miss Rahn

Vice-President Barkley, who was accompanied at the celebration by his brdie of a few months, stressed in his speech the importance of freedom for all the peoples of the earth, regardless of race, creed, or color.

He urged that Americans carry on the tradition of Thomas Jefferson. Tom Paine and other great liberals of Revolutionary times.

Ann Crowley of the Broadway hit, "Miss Liberty," George Murphy and Edward Arnold of Hollywood, and Irra Petina and Lucille Manners of the Metropolitan were among the "voices of freedom" in the pageant, with Miss Rahn.

Like the other feminine singers, Miss Rahn received a purple orchid after she had sung "Through the Years," accompanied by the U.S. Air Force Band.

Warfield From Arkansas

She wore a brown two-pice suit, with a sheared beaver stole, white hat and gloves, and brown, open-work sandals with anklestraps.

Mr. Warfield was accompanied by the U.S. Army band as he sang "Jeannie With the Light Brown Hair." The 30-year-old baritone, an Army veteran, took New York by storm recently when he made his debut in Town Hall.

A native of West Helena, Ark., he is a resident of ochester, N.Y., where he was graduated from the Eastman School on a scholarship he won in the Music Educators National Conference.

Crictis have called his voice "phenomenial" and he is the subject of the music page in the current issue of Newsweek.

Special guests at the celebration occupied seats before the Capitol invited were:

Reps. William L. Dawson (Dem., Ill.), Adam Clayton Powell (Dem., N.Y.), Judge Armond W. Scott, former Judge James A. Cobb, Ralph Matthews and Roy Garvin of the AFRO, Stanley Roberts, Robert Taylor, Jesse Dedmond, Marshall Shepard, George Parker, the ev. Stephen G. Spottswood, Frank Davis, Dr. Emmett Scott, Perry Howard, Woolsey Hall, Emory B. Smith, John R. Pinkett and Rayford Logan.

MURIEL RAHN IN MUSIC FESTIVAL

NEW YORK, May 29—Muriel Rahn, brilliant opera and concert soprano, whose performance in the modern opera, "The Barrier" at Columbia University last January, drew raves from the major critics of the New York dailies and magazines, will move to the Ann Arbor Music and Drama Festival the week of June 5th, when "The Barrier" settles down for an eight day run under the auspices of the University of Michigan.

Miss Rahn portrayed the leading role in the music drama which has a mixed white and Negro cast. "The Barrier" is expected to open on Broadway next fall.

On May 24th, Miss Rahn appeared in concert at Emery Hall in Cincinnati, Ohio, under the auspices of the Cincinnati Committee on Human Relations in an effort to focus attention on the exclusion policy toward Negro students at the Cincinnati College of Music and the Cincinnati Conservatory of Music.

Muriel Rahn Sings At Cowl Memorial

NEW YORK—Muriel Rahn paid her respects to a great woman of the Theater on Monday, July 10, when she sang at a memorial service for Jane Cowl, famous Broadway actress who died in Hollywood recently.

The services were sponsored by the American National Theater Academy, and the audience which paid tribute to Miss Cowl, boasted every big name in the American Theater.

Muriel Rahn will appear next week with the National Symphony Orchestra in Washington, D. C. at Watergate Barge on the Potomac River. She will be joined at that time by Edward Matthews famous baritone and professor of voice at Howard University.

Following this, she will star in the leading role of "The Barrier" a modern opera by Langston Hughes and Jan Meyerowitz at the Woodstock, New York Summer Theater. "The Barrier" is scheduled for a Broadway opening this fall.

Muriel Rahn, Lawrence Tibbett In Backstage Chat At Metropolitan Opera House, New York

Memphis, Tenn. Ivoried
Sun. 10-17-50

Muriel Rahn and Lawrence Tibbett at a recent benefit performance backstage at the Metropolitan Opera House.

After a sensational personal success as the star of the Langston Hughes—Jan Meyerowitz music drama "The Barrier," which opened for a pre-Broadway tryout at the Gayety Theatre in Washington, D. C., last week to a non-segregated audience, Murial Rahn, noted concert and opera star, returned to New York for further revisions and rehearsals of the show in anticipation of the opening on Broadway scheduled for October 30.

Miss Rahn whom all Washington critics praised unanimously for her heartbreaking performance in the controversial music—drama having to do with misegenation in the South, had as her co-star, Lawrence Tibbett, the great American baritone of the Metropolitan Opera Company.

Critic Jay Carmody of the Washington Evening Star, said, "Miss Rahn is a blessing to any stage."

Stars of Spring Concert Take Time Out

Mrs. Frances R. Campbell, director of the Mt. Zion Baptist Church Choir; Paul Robeson, Ray Lev, pianist, and Lawrence Brown, accompanist for Mr. Robeson, relax during intermission of the Spring Concert presented by the Progressive Party in Philadelphia Saturday evening.

3,000 Hear Robeson's People's Concert at Met, Despite Rain, Icy, Lashing Winds

Ray Lev, Pianist; Mt. Zion Baptist Choir Render Superb Support; Dixie Tour Slated

PHILADELPHIA

More than 3,000 music lovers and admirers of Paul Robeson braved cold and rains and lashing winds to hear the great artist, Saturday night, at the Metropolitan Auditorium in a "Peoples Concert."

In his first Philadelphia appearance since resuming his concert career, Robeson sang superbly.

He was ably supported by Ray Lev, outstanding pianist, and the Mt. Zion Baptist Church Choir, under the direction of Mrs. Frances Campbell.

Robeson indicated to the AFRO that he would embark soon on a concert tour into the Southland, where he hoped to interpret properly the music of the masters to the people who created it.

Mr. Robeson plans to tour North Carolina where he hopes to make people aware that they created the culture interpreted by many great musicians.

Dvorak's New World Smphony is, according to Robeson, one of the evidences of the contributions made by the people of the South, who gave the world the great spirituals and folk melodies which are some of the movements in this great symphony.

Choir Fits in Background

Robeson pointed out that the appearance on his program of the Mt. Zion Baptist Church Choir was a part of his philosophy of bringing culture back to the people who created it.

The Mt. Zion Choir was exceptionally well received by the audience. Members of the choir who participated were:

Mayme Robinson, Loretta Ray, Rosetta De Braganza, Winona Howell, Bernice Dade, Charlotte Ross, Lucy Pollard, Adella Harper, Mora Brown, Elizabeth Johnson, John Thomas, Joseph Robinson, Clarence Brinkley, John Yancey, Artis Ray and Lorenzo Ayres.

To Sing in Other Churches

Robeson plans to accept engagements in several metropolitan churches of the East and Midwest during the present tour, in order to reach the masses.

An elaborate reception followed the concert in honor of Miss Lev and Mr. Robeson at the residence of Mr. and Mrs. Lenerte Roberts, 1213 N. 8th St.

Robeson was the house guest of Dr. and Mrs. W. A. Forsythe during his three-day stay in Philadelphia. Mrs. Forsythe is Mr. Robeson's sister.

3000 HEAR ROBESON IN BEST CONCERT IN YEARS

In a most unconventional setting, with improvised staging, Paul Robeson's tremendous, rich bass voice rang through the Coliseum last Sunday night right into the hearts of the 3000 persons who jammed the sports arena for his first concert appearance in this city in nearly five years.

The event, which went off without incident of any kind, was acclaimed by music lovers and critics as one of the best Robeson has given recently. Apparently enjoying the informality of the occasion, the singer gave out, without constraint, the matchless timbre of a voice that seems to have improved by years of unstinting use.

Those who expected any special leftist emphasis in the Robeson program were probably disappointed as the Sunday night repertoire included a typical Robeson presentation of concert songs, old folk songs, operatic arias in French, Russian, English, Yiddish and Spanish, with Robeson exuding his impressive personality with the vitality, wit and shadings which are characteristic of his performances.

Lawrence Brown, who has accompanied Robeson since the beginning of his concert career, delighted the audience with his expert accompaniment and the injection of his "raspy" tenor in the lively spirituals.

Naomi Sparrow acquitted herself well as the assisting artist on the program, overcoming the difficulties of presenting her program through electrical amplification, she played Bach and Ravel in grand style.

SINGS JUNE 3

PAUL ROBESON

Who appears in concert at John Hancock Hall, 180 Berkeley St., Saturday, June 3, 8:30 P.M., sponsored by the Jewish Peoples Fraternal Order.

Roena Savage Accepts Offer

Roena Savage, instructor in voice in the Department of Music, has accepted the offer of the Dixie Bureau Southern Town Hall association, to come under their management for 1950-51.

This bureau, which handles Drew Pearson, Sigmund Spaeth and many others of the top-notch lecturers on world and national affairs, literature, science and education as well as artists in music, drama and the dance, offers a national and international coverage.

Mrs. Savage repertoire includes hundreds of songs from the German, French, Italian, English and Spanish schools as well as the Sorrow-Songs of the American Negro.

Roena Savage In Recital At Lincoln

JEFFERSON CITY, Mo. — March 4, 1950 — Roena Savage, internationally known soprano, was presented in recital at Lincoln university Mo. Sunday evening, March 5 at eight o'clock.

Mrs. Savage, a member of the University's music department faculty, chose a fellow worker, Miss Gwendolyn Belcher, as her accompanist.

The concert introduced the series of faculty recitals for the current school year.

In her New York debut concert at Town Hall in 1948, the artist was acclaimed for "an unusually beautiful voice, even throughout its entire range." (New York Times). Sunday's performance was representative of the high quality of performance of which Mrs. Savage is capable.

Jubilee Singers To Make European Tour

The Jubilee Singers, a direct outgrowth of the famed Fisk Jubilee Singers, will soon begin a concert tour which will take them to various stats in the mid- and southwest and ten European countries. The singers get off on the first leg on their tour in late September, sail for Europe in early December and return to the United States in early April for a tour of the west coast.

Reading from left to right are (front row): Mrs. James A. Myers, director of the group; Matthew Kennedy accompanist; (back row) Robert C. LeGrand, bass, a former resident of Norfolk; Norton E. Evans, tenor; Starling E. Hatchett, tenor; and Brooks Alexander, baritone.

Acclaimed By Critics

Famed Jubilee Singers To Make Tour Of Europe

NEW YORK—Acclaimed by critics and famous musicians as the finest vocal ensemble of the colored race, the Jubilee Singers, third generation of the famed Fisk Jubilee Singers, will soon begin a concert tour which will take them to various states of the mid and southwest and several foreign countries.

The singers begin the Fall season with engagements in Louisville, Ky. Sept. 24, Denver, Colo., southwest through the state of Texas, southeast as far as Florida, and then northeast to New York City from where they sail for Europe in early December.

After touring about 10 countries in Europe, the group will return to the state in early April for a tour of the west coast.

* * *

UNDER THE INSPIRED leadership of their director, Mrs. James A. Myers, they constantly search and study so that their programs, while preserving and enhancing the musical treasures of the past, will keep abreast of the best in present day music.

The original Fisk Jubilee Singers organized at Fisk University, Nashville, Tenn., immediately following Emancipation and has since been comprised of graduates of that institution.

Born in slavery, the first group of Jubilee Singers made a tour of Europe in 1873, singing before Queen Victoria, the King and Queen of Holland, Gladstone and the Earl of Shaftbury.

* * *

THE PRESENT GROUP has sung with the Boston, Chicago and Los Angeles Symphony Orchestras, and has been heard weekly over an NBC nation-wide hookup.

Comprising the group are: Norton E. Evans, tenor, a native of Atlanta, Ga. who studied voice at Atlanta University; Starling E. Hatchett, tenor, a recent winner of an Arthur Godfrey Talent Scout show who is a native of Lexington, Ky.

Brooks Alexander, baratone and soloist, a graduate of the music department of Hampton Institute who has done further study in New York under George Kemm and Harry T. Burleigh; and R. Colston LeGrand, bass, a former resident of Norfolk, Va.

Sat. 9-16-50

MR. LEGRAND BEGAN his singing career as a member of the Boy's Choir of Grace Church in Norfolk, sang at St. Paul's Polytechnic Institute and at Fisk University. Norfolk, Va.

Matthew Kennedy, a graduate of Fisk University and Juilard School of Music, is the accompanist. He is a former resident of Americus, Ga.

Hazel Scott's Concert Is Brilliant Success

Courier Sat. 2-18-50

By REVELLA CLAY, Courier Washington Bureau

WASHINGTON—Brilliant pianist Hazel Scott whose proposed Washington debut was stopped cold three years ago by capital city jim crow returned here in triumph Friday night, welcomed, cheered, applauded by a vast audience some 5,000 strong.

As if in thankful tribute to an artist whose musical wizardry was barred from Constitution Hall, the crowds poured into the massive National Guard Armory to requite unsatisfied appetites for a Hazel Scott Washington has wanted, but never had seen.

BRAVED DOWNPOUR

Braving a mist occasioned by downpours, music lovers came to see the amazing Miss Scott, her magic left hand as it wooed the ivories, to make acquaintance with the vivid personality which has become known to practically every corner of the globe except the nation's capital, to hear her play her famous Bach to Boogie repertoire. And they thrilled as she won them with her great personal charm, and they cheered as the famous Scott technique became alive at last to Washingtonians.

It was, in Miss Scott's words, "a people's concert," and the artist was "deeply touched" by the vast audience, at the concert sponsored by the Washington Metropolitan Council of the National Council of Negro Women.

The poorly suited Armory caused Miss Scott endless difficulties. Glaring footlights bathed her in a grotesque panoply or light; bad accoustics gave the piano a tinny and at times muffled sound. She had to walk a long distance down a carpeted aisle from the raised platform to the improvised dressing room.

PLAYED UNDER DIFFICULTY

But Miss Scott, who described the long walk as "the last mile," smiled throughout the concert and afterwards told this newspaper "I have been greatly impressed by the large audience and it has been good playing in the nation's capital."

Alluringly lovely in a gown with long spangled torso and bouffant net skirt, Miss Scott entertained with a program designed to suit the tastes of her widely divergent audience.

She opened her concert with Scottonian renditions of the classics, with well-delivered accounts of Chopin's "Sonata in B Flat Minor," Debussy's "La plus que lente," Ramesu's "La Joyeuse." and others. Then for a concluding encore, she played De Falla's "Ritual Fire Dance."

The concluding phase of the concert which evoked tremendous ovation from the audience dealt instead of with Beethoven, Chopin and Bach, "blues, boogie and bop."

DUO ASSISTS

Assisted by Al Hall, on the bass, and J. C. Heard on the drums, Miss Scott was the tantalizing Scott of internationally fame as she rendered a swing potpourri from Porter's "Kiss Me Kate," and the Rodgers-Hammerstein "South Pacific." Then she swung the classics, and the audience swung with her. Her final rendition was in the terms of Miss Scott, "what the intellectuals among us call "progressive jazz."

The concert concluded a series of events occasioned by the coming of Miss Scott to Washington.

Upon arriving here at Union Station Thursday afternoon she was greeted by a delegation of members of the Washington Metropolitan Council headed by Mrs. Aliene A. Ewell, her husband, Adam Clayton Powell Jr., the concert promoter, Lewis Giles Jr., and a battery of photographers and newspapermen.

Mrs. Ewell pinned a huge orchid corsage on Miss Scott at the station reception and then the artist was whisked away in a sleek limousine as curious spectators and Hazel Scott fans followed the delegation up the station concourse and out onto the parking area.

Friday afternoon Miss Scott became the third Negro to be given the keys to the city of Washington in a ceremony held at the District Building. General Thomas J. Hayes, assistant engineer commissioner, made the presentation on behalf of Engineer Commissioner Gordon E. Young.

Hazel Scott Cancels N. C. Engagement

Daily Worker 28

CHAPEL HILL, N. C.— (INS) — Concert Pianist Hazel Scott cancelled a paid engagement at the University of North Carolina Thursday night when she learned she would be forced to play before a segregated audience and played, instead, free of charge.

The famed pianist learned that she was to have played the second of two scheduled concerts at Chapel Hill before an audience in which Negroes were to be confined to a section of the balcony of the University Auditorium.

Miss Scott threatened to walk out on the engagement unless money was returned to persons who purchased tickets and the concert was given admission free.

University officials explained that they have an agreement with the institution's board of trustees not to permit unsegregated audiences at school-sponsored entertainments for which admission is charged.

However, no Negroes were present at the Scott concert since only students are admitted to free university concerts.

NEGRO PIANIST WINS $250 DAMAGE AWARD

(The Associated Press)

Spokane, Wash., April 20—Negro pianist Hazel Scott was awarded $250 damages Wednesday by a jury which found she had been denied service at a restaurant because of her race.

She had sued Mr. and Mrs. Harry Utz, former owners of a Pasco, Wash., restaurant, for $50,000. She alleged she was denied service at the Utz restaurant Feb 11, 1949, solely because of her color.

Dilemma of the Negro Artist

Daily Worker 28

HAZEL SCOTT, the well-known pianist, protested against playing last week in a recital at the University of North Carolina Auditorium until money was refunded to all non-student ticket buyers who would have been segregated in the balcony.

Because she was delayed by weather, she came an hour late and there was no time, it is reported, for her to check the audience arrangements, she not having played to a segregated group since 1945.

Thus once more is posed the question of how far Negroes should go in cooperating with segregation and discrimination based on color in making a living, especially the Negro artist.

Sat. 4-1-50

Should he refuse to perform before audiences which are racially segregated or in places from which Negroes are excluded, or should he ignore such arrangements?

There is a considerable difference of opinion among Negro artists on this point, some contending that the artist must have audiences, and that since neither he nor his sponsors made the laws segregating the "races," he should not be expected to battle against them to the detriment of his welfare and the furtherance of art.

There are those who contend that no Negro artists should perform before segregated audiences, thus setting an example of defiance of jim crow.

Pittsburgh Pa.

But if the artist refuses to appear before such segregated audiences, should he also refuse to conform to other jim-crow laws with reference to transportation, eating establishments, hotels, street cars, buses, waiting rooms and drinking fountains?

And if the artist is to take this position, what of other Negroes engaged in making a living?

Should they conform to the racial pattern of the jim-crow states to their economic advantage or adopt a policy of non-cooperation to their economic detriment?

It is true that a Negro artist does not have to perform in the jim-crow South, but the fact remains that for most of them it is the most lucrative field of operations, which they are understandably loath to give up.

For other Negroes, professionals and non-professionals, there seems to be no alternative except to conform unless they are prepared to abandon the South entirely.

There is a strong tendency to expect Negro artists to make sacrifices which very few other Negroes are prepared to make.

It is indeed a cruel dilemma because most of our artists are quite race-conscious and loyal to their people, and it pains them to seemingly condone jim-crowism to make a living, although other Negroes are not subject to criticism for doing so.

Here is a moot question that calls for much soul-searching, and it would be interesting and instructive to have an expression of opinion from the general Negro public as to what should be done in this connection.

Accordingly, The Pittsburgh Courier invites comment from its readers on this question.

Hazel Scott Famed Pianist To Appear At Philander Smith

The Little Rock Alumni of the Kappa Alpha Psi Fraternity will bring to the city Miss Hazel Scott, renowned pianist now on tour. Miss Scott will be presented at the Philander Smith college au-

ditorium Wednesday night, March 29 at 8:30 p. m.

Miss Scott interpretive genius and imaginative creations have been lauded by some of the United States' most outstanding music critics.

Miss Scott was born in Trinidad and came to the United States when she was four. Her first public appearance was at 12 in a girls band led by her mother, Mrs. Alma Scott. After four years at the Julliard School of Music, she became know on radio programs. She later achieved stardom at Cafe Society Uptown and Cafe Society Downtown in New York. Miss Scott has made several movies, among them "The Heat's on," "Something to Shout About", and "Rhapsody in Blue."

In her unusual program, Miss Scott combines her outstanding technique in playing classics, with her inimitable style of playing popular music including her own compositions.

In private life, she is Mrs. Adam Clayton Powell, wife of the congressman. Congressman Powell is also pastor of the Abyssinia Baptist church in New York.

Under Doctor's Care After Dixie Experience

Tar Heel Segregation Prostrates Hazel Scott

By A. M. RIVERA Jr.

CHAPEL HILL, N. C.—"I never would have done it in a thousand years, not under any circumstances," sobbed Hazel Scott, highly nervous and tearful after learning here Wednesday night that she had played before a segregated audience for the first time in her professional career as an entertainer.

Miss Scott, who was interviewed in her room in the presence of Dr. C. W. Thompson, young Chapel Hill physician who administered a sedative to relieve the artist's nerves and induce

(Read an editorial: "Dilemma of the Negro Artist"—turn to

sleep, said, "I had nightmares all night. The experience was awful and I feel terrible about it."

FEELS TERRIBLE

Obviously distraught, Miss Scott went on and on like a tightly-wound victrola repeating her remorse. "It was the first time in my career that I've done this kind of thing, and I feel terrible about it. Of course, I would not have entertained if I had known the audience was a segregated one," she repeated.

Recounting her southern tour, which has taken her practically through the deep South, including Texas, Louisiana, Florida and Georgia, she added, "In no other place has this happened to me."

ONE SEGREGATED SHOW

Scheduled to appear at the University of North Carolina for two nights last week, the popular entertainer and wife of Congressman A. Clayton Powell Jr. (D-NY), refused to appear for the second night's performance until refunds were made to the townspeople. Her performance was then restricted to the student body only.

The young artist told this reporter that her trip to Chapel Hill was fraught with complications which began when her plane was unable to land in North Carolina, forcing her to take a train from Richmond, Va.

Dr. C. W. Thompson Attends Miss Scott After Concert

She experienced difficulty getting service in a diner when she refused to sit in the space reserved for Negroes behind the curtain and arrived in Chapel Hill fifty-five minutes late for her appearance. She learned about the segregation at the conclusion of her concert, she said.

OFFICIALS UPHOLD BIAS

Chancellor R. B. House of the University of North Carolina admitted that no state law was involved, but said here Friday night, regarding the Hazel Scott incident, "The university is following the mores and customs of the community in insisting upon segregated seating arrangements at university presentations."

Charles Gibson, spokesman for the student entertainment committee which sponsored Miss Scott, revealed that the students were willing to have Miss Scott appear on a non-segregated basis and made every attempt to arrange it so, but the administration refused to budge an inch.

PONDER GRAY'S SPEECH

The incident, which came on the dying echoes of President-elect Gordon Gray's promise to a Greensboro audience earlier in the week to . . . "develop among the greater university system UNC, North Carolina State (Raleigh) and Womans College (Greensboro), one of the greatest universities in the world."

No official nor unofficial source in Chapel Hill attempted to link Gray with the Scott episode, However, it was learned that he was in Chapel Hill at the time. Gray has been described as a "jim-crow liberal" and a student of the "gradualist approach to race relations."

A Durham attorney, who reportedly earns thousands of dollars annually from Negro enterprises in Durham, was named last week as the "tool" behind state forces seeking to consolidate the post-Frank Graham reactionary policies at the University of North Carolina.

SEEKS POLICY CHANGE

According to an informant, whose job would be jeopardized if he were named, these are the activities which this attorney has spearheaded:

(1) In an informal poll of certain reportedly "liberal" professors, he is alleged to have asked specifically of their racial and religious views, presumably to assure the trustees of their "safety" in maintaining the "lily-white" university student body.

(2) He also, allegedly, telephoned Dr. Howard Beale, one [redacted] historians, ordering him in no uncertain terms to discontinue the lectures of the brilliant Negro historian, Dr. John Hope Franklin, who was lecturing to one of Dr. Beale's classes at the time. This incident reportedly occurred prior to Dr. Beale's resignation in 1948.

Attorney General Harry McMullen several months ago, however, announced to the world that North Carolina would support segregation to the hilt.

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Howard Swanson

MUSIC

By VIRGIL THOMSON

PHILHARMONIC-SYMPHONY ORCHESTRA

CARNEGIE HALL

Conductor, Dimitri Mitropoulos; soloists, Robert, Gaby and Jean Casadesus, pianists. The program:

Overture, "Ruler of Spirits".....Weber
Concerto in D minor for Three Pianos....Bach
Robert, Gaby and Jean Casadesus
Concerto in E flat for Two Pianos.....Mozart
Robert and Gaby Casadesus
Short Symphony.....Howard Swanson
First Performance
La Mer..... Debussy

A New American

HOWARD SWANSON'S Short Symphony was the news item of Thursday night's Philharmonic concert in Carnegie Hall, Dimitri Mitropoulos conducted. Robert and Gaby Casadesus played in Mozart's E-flat Concerto for Two Pianos. Their son Jean joined them in the Bach D-minor Concerto for Three Pianos, though Bach, of course, never saw a piano. A Weber overture, "Ruler of the Spirits," opened the concert; and Debussy's "La Mer" closed it. All the music played was light of texture, as becomes Thanksgiving night; and everything was played with an admirable neatness.

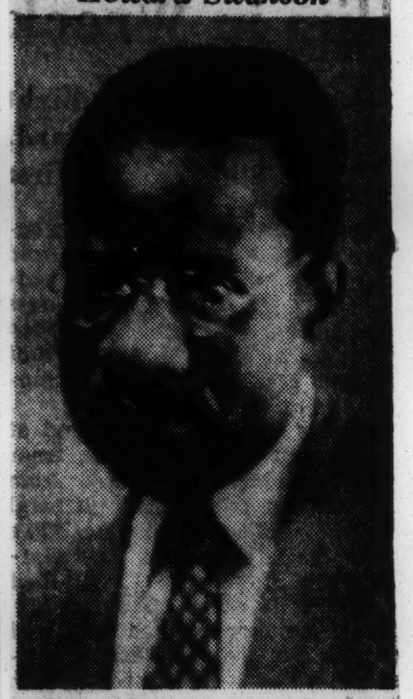
Neatness, indeed, was the tone of the evening. A graceful articulation, like clipped speech, marked the work of the Casadesus family in both its groupings. And if these artists told us nothing we didn't know about Bach or Mozart, neither did they falsify the music of either. Still less did they commit the vulgarisms current in multiple piano playing. No slapping, no thumping, no ugliness of sound marred their exquisite workmanship. Their playing was businesslike, cool, thoroughly intelligent, in every way cultured and pleasant.

Mr. Mitropoulos's reading of Debussy's great "Sea" triptich was no less distinguished by its clarity, its cleanliness and its consideration for the text. It was not vibrant in color, because this conductor's weakness, almost his only one, is a tendency to mix weight with his brilliances. The Philharmonic, moreover, has so long been accustomed to play everything with weight that one does not expect of it those effects of sheer luminosity one hears occasionally from other groups. These effects, however, are cardinal to a full rendering of Impressionist composition. Their absence was the only regret your reporter experienced in listening to an otherwise ever-so-lovely performance of "La Mer."

* * *

Mr. Swanson's Short Symphony is a lightly scored contrapuntal work in three movements. Its communication is personal feelings. Its linear texture is suave, graceful, subtly modal. Its melodic material is highly curvaceous. Its dissonance content is high but lower than saturation. Its closest models in history are Schumann and Fauré. At no point, save in the scherzo-like finale, which plays lightly with ragtime metrics, does it in any way affect the Negroid; and even there its syncopations are nearly an American turn of thought, I think, and not far, either, from the practices of Sebastian Bach. Elegance, sincerity and grace are the characteristics of this highly personal work. It speaks clearly, warmly, modestly and at the same time with authority. It is the work of a cultured man, a skillful writer and an authentic artist. Swanson is a composer whose every piece makes one want to hear more.

Howard Swanson



Whose "Short Symphony" was played for the first time on Thursday night

Southernaires Quit ABC After 20 Years

9-a 1-4-22-50

By JAMES E. BOYACK

NEW YORK — "The Southernaires," beloved musical group of the airways are leaving Radio Station WJZ and the ABC network after twenty years. They are expected to bring their unique arrangements of Negro spirituals to another network.

Bowing out temporarily are William Edmonson, bass, whose voice is as well known on radio as Bing Crosby's; Joseph Crawford, first tenor; John Taylor Jr., second tenor; Mulford Lee, baritone, and Spencer Odom, accompanist.

Replacing the famed Negro singers will be a series of concerts by the choirs and musical organizations representing the thirty-three colleges associated with the United Negro College Fund at 10:30 A. M. EST.

The first concert of the series will be heard on April 23, when William L. Dawson, conductor, will present the world famous 100 voice Tuskegee Institute Choir in a concert of spirituals and including Dvorak's cantata "At The Foot of The Cross," accompanied by the Atlanta Symphony Orchestra.

The second concert will feature the thirty-voice Dillard University Choir of New Orleans, under the direction of Orin Suthern.

International Singing Star

Miss Valaida Snow, who plays a trumpet and specializes in dramatizing the classics, is one of the nation's well-known international singing stars.

She has sung to vast audiences in the U. S. and Europe. Music she says speaks a universal language that is understood all over the world and by all people.

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Sister Rosetta Tharpe
Gospel Singing

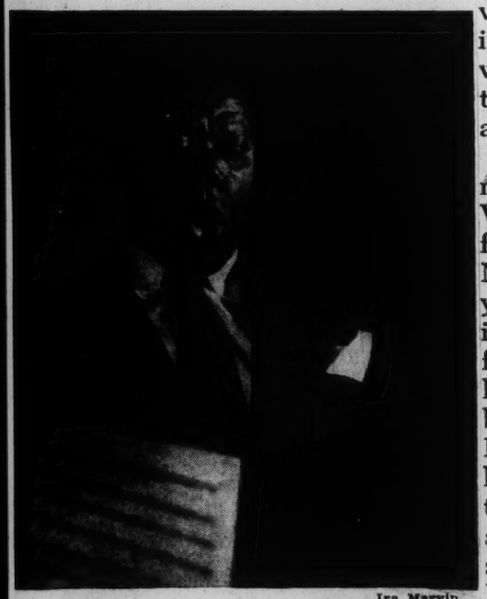
Sister Rosetta Tharpe On Tour

NEW YORK — Sister Rosetta Tharpe, world's outstanding gospel-singing personality, and her augmented company of religious artists, including the Rosettes, all-girl choir, James Boots, Jr., the famous South-Wind Jubilee Singers of Washington, D. C., and Miss Tharpe's mother, Katie Bell Nubin, are on tour of the nation.

Miss Tharpe and her company will appear in 101 concert engagements during the 115-day tour which covers 97 cities in 18 states. Concerts arranged by D. T[illegible] 1619 Broadway, New York City, Miss Tharpe's business director, are presented under auspices of local churches and religious organizations exclusively.

Great New Voice

Rare is the concert season without its surprising success, and 1949-50 is no exception. The lucky artist: 30-year-old William Warfield, Negro baritone, who made his New York concert debut at Town Hall last week. All that the critics knew about him was what they read in the program notes. He was a graduate of the Eastman School of Music; he had been a pupil of Yves Tinayre and Otto Herz in the American Theater Wing's Professional Training Program for Veterans. And he had been heard on Broadway last winter as Cal the butler in "Regina," Marc Blitzstein's musical version of "The Little Foxes."



Ira Marvin

Warfield: Season's surprise

The program Warfield had chosen to sing was unusual and challenging, ranging from Perotin (thirteenth century) through Schubert and Karl Loewe, to Fauré's "La Bonne Chanson," and winding up with such contemporaries as Paul Bowles and Ernst Bacon. To handle this large order, the critics thought, Warfield had better be good.

He was, and everyone in Town Hall knew it from the first few bars the powerfully built baritone sang. He was equally at home in his own race's traditional spirituals or in the Latin of the Perotin "Conductus." His German was right, and so was his French. He sang with delicacy and finesse, and with gusto and power.

"A truly extraordinary singer, endowed with a phenomenal voice which he projected with complete artistry," was the verdict of Jerome D. Bohm of The New York Herald Tribune. "An auspicious debut," wrote Ross Parmenter in The New York Times. Said Louis Biancolli in The New York World-Telegram and The Sun: "One of the great voices."

And that is what it takes to launch a concert career. Nearly all the concert managers had been sent tickets. Almost none of them came. But nearly all of them were hot on the telephone the next day after the reviews came out. It now remains for Warfield and the friends who believed in him to sift out the most advantageous offers. One of those friends, incidentally, is a foreign businessman who heard Warfield in a night club, thought he was meant for better things, and underwrote the debut.

Warfield's story follows the same almost fictionlike pattern. He was born in West Helena, Ark. When he was 3, his father, who had moved to Rochester, N.Y., sent for the family. There followed years of self-improvement, with everyone in the house studying. Robert E. Warfield, Bill's father, was a garbage collector who educated himself until he became a Baptist minister. In high school, Bill's music teacher, Elsa Miller, entered him in a competition of the Music Educators National Conference. The prize was a scholarship to any of the big music schools, and Bill won it, choosing the Eastman School in his home town. Just before graduation, he went into the Army, but Eastman gave him his degree anyway. After the war, he came back to Eastman for graduate study, but left, just before he would have won his master's degree, to join the road company of "Call Me Mister."

But good as he was on the stage, and as much as he liked straight acting roles, Warfield's dream was always of a concert career. If he continues to maintain the high standards he set at Town Hall, Warfield can chalk up a dream come true.

LOVELY CONCERT PIANIST RETURNS FROM FRANCE—Lois Towles will be back in the States come October for an extensive tour following her formal Paris debut and many successful concerts in France. Miss Towles will give a concert at sea aboard the new French liner, the Liberte, before its arrival October 23. She will appear at Town Hall November 26. In Texas, she will appear at her hometown, Texarkana, which is making elaborate plans for her homecoming.

Concert Pianist Returns From 16 Months In France

NEW YORK — Lois Towles, well known concert pianist, arrives here in October for an extensive tour during November and December after many successful concerts in France following her formal Paris debut.

Her tour begins at Maryland State college, where she appeared prior to her first trip to France in 1949, and takes her as far southeast as Florida, and as far south as Texas.

While in Texas, she will appear at Texarkana, her home town, which is making elaborate plans for her homecoming after her absence of 16 months in France.

Miss Towles makes the return trip via the new French line, the Liberte, arriving Oct. 23. During this trip she will give a concert at sea. This is not a new experience for her. During her spring trip to the states she played two concerts aboard ship.

Miss Towles will interrupt her tour of the states to stop off here where she will appear in a Town Hall debut on Nov. 26.

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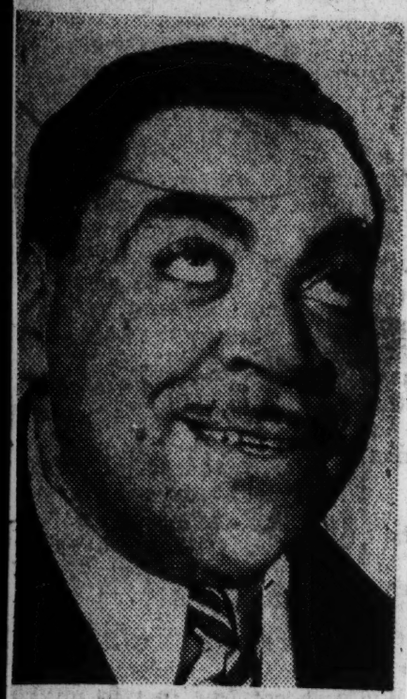
"Fats Waller"

Waller Memorial Week

Show Business Makes Annual Bow to Fats



"FATS" WALLER
. . . "Harmful Armful"

NEW YORK—All branches of show business will once again combine to help perpetuate the memory of the late, great "Fats" Waller through the "Thomas (Fats) Waller National Memorial Week of Music," which will be observed during the period of May 16 through May 23, in tribute to the man who made so many worthwhile and lasting contributions to contemporary American music.

Spearheading the 1950 tribute will be the nation's disc jockeys, who will highlight Waller recordings and recordings by other artists of Waller works during this period.

Many of the top platter-spinners in the United States and Canada have scheduled daily broadcasts featuring Waller recordings, brief eulogistic comment and word picturing of the career of the noted pianist.

In line with the tribute to Waller, RCA Victor has released a special album by Gene Krupa and his orchestra. Titled "Gene Krupa Plays Fats Waller," the album comprises six of the all-time Waller song hits, "Ain't Misbehavin'," "Black and Blue," "Blue, Turning Grey Over You," "Handful of Keys," "Honeysuckle Rose" and "I've Got a Feeling I'm Falling."

Chairman of the "Fats" Waller National Memorial Week of Music is W. T. Ed Kirkeby, long-time manager and close associate of Waller.

Vivian Weaver

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Vivian Weaver Talented Harpist To Appear In Concert April 16

MISS VIVIAN WEAVER

Talented and beautiful Miss Vivian Weaer who has taken time off from a career as school teacher in the Cleveland public school system to enter the concert field, will be presented in a harp recital, Sunday April 16, at Clayborn Temple under the auspices of the Memphis Fine Arts Club.

Miss Weaver, a graduate of Howard University with a Bachelor of Music degree (cum laude) is also the possessor of a Master's degree from Western Reserve University in Cleveland.

She has appeared in recital in cities and colleges all over the United States during the past two seasons with astounding success. Though the harp is her concert instrument, she is also an excellent pianist and at one time was recognized as a concert pianist.

During her several years of teaching in the Cleveland Public Schools she had charge of music studies and was instrumental in turning out mass choruses both in school and the community. Fellow artists and teachers of music throughout the country recognize her as a musician artist and teacher of top rank.

Miss Weaver is a member of Delta Sigma Theta Sorority.

All persons who purchase tickets for $1.00 from Club Members before April 4th will be listed on the program as patrons and admitted to the concert at no further charge.

Concerts and Recitals

The parade of opera singers continues as Jan Peerce, tenor, and Camilla Williams, soprano, are next in the steady stream of recitalists. Mr. Peerce, whose operatic home base is the Metropolitan Opera house, will not come to Chicago with its company in May, hence his appearance this afternoon in Orchestra hall is his only one here this season.

Camilla Williams

With Warner Bass at the piano, Mr. Peerce will sing Bach's "Only Be Still," from Cantata No. 93 [arr. Bass], Mozart's "An Chloe," "If With All Your Hearts," from Mendelssohn's "Elijah," Handel's "War Is Taught by Toil and Trouble," from "Alexander's Feast," Schubert's "Am Grabe Anselmos" and "Ungeduld," Poulenc's "Les Ponts de ," and "La Bella Jeunesse," Cilea's "Cielo e Mar," from "La Gioconda," "Dalla sua pace" and "Il mio tesoro," from Mozart's "Don Giovanni," and songs by Holbrooke, Rachmaninoff, McDonald, and Quilter.

Miss Williams, who has been heard here with the New York City Opera Company in "Madame Butterfly," as soloist with the Chicago Symphony and Grant Park orchestras, and in recital, returns to Orchestra hall next Sunday, with Borislav Bazala at the piano. Her program will include two arias from Puccini's "Butterfly," arias from Handel's "Xerxes" and Mozart's "Idomeneo," songs by Marx, Strauss Debussy, Chausson, Randal Thompson, Warlock, and others and a group of spirituals.

Soprano

Camilla Williams, noted opera soprano, will be heard in concert at 3:30 p.m. Sunday at the Opera House. Her program will include classics and spirituals.

WEDDING BELLS RING for lyric soprano Camilla Williams, married last week in Danville, Va., to Charles Beavers, a New York attorney, formerly of Danville. Miss Williams is a star of the New York City Center Opera Company and is hailed as possessor of one of the finest voices in music today.

Camilla Williams Marries

NEW YORK — (ANP) - Friends of the opera star, Camilla Williams, have received announcements of her marriage last Monday in Danville, Va., to Charles Beavers, formerly of the city, and an attorney practicing in New York City. The ceremony was performed by the Rev. G. W. Goode.

Miss Williams is expected to return to [illegible] at an early date to re-open with the New York City Center Opera company of which she is a featured star.

Camilla Williams A Hit At Fisk U.

NASHVILLE. — Camilla Williams, first Negro prima donna to appear regularly with a major opera company, gave a sensational performance before a capacity audience in the Fisk memorial chapel last night when she opened the fourth annual Fisk university concert series on her birthday.

Miss Williams was poised, her voice flawless throughout the concert. She received such an enthusiastic ovation at intermission time that rather than take the regular rest between song groups she sang two requested arias from "Madame Butterfly" and continued her program with no break.

Miss Williams' graciousness toward autograph seekers after the concert almost caused her to be late to a reception given in her honor at Heritage House. During the reception Mrs. Johnson presented Miss Williams with a surprise birthday cake decorated with the singer's initials.

The New York City Opera company, with which Miss Williams is now appearing, granted the talented young opera star special permission to appear in the Fisk concert series on the night of her birthday.

Miss William's party arrived by plane the night before her concert and was met at the airport in Nashville by a delegation of 35 Fisk students and faculty members. She left Nashville the morning after to rejoin the New York company with which she is now appearing in the operas Madame Butterfly, Aida, and Pagliacci.

Music

Camille Williams Scores Double Win in 'Butterfly'

By LOUIS BIANCOLLI.

Camilla Williams, the gifted Negro soprano, again won an ovation for her impersonation of Cio-Cio-San in Puccini's "Madama Butterfly" at the City Center yesterday afternoon.

Miss Williams was still the natural and wholly dedicated actress that she was when the first undertook the role of the tragic geisha girl at the Center three years ago.

As a singer and actress, Miss Williams has progressed. There was greater certainty in her top tones, and she handled the stacked scoring of the last act with ease.

Still, there are little defects that time and attention should correct. She still pronounces Italian in an exaggerated way.

And occasionally the low notes drop back and are completely lost in the sweeping tide of the orchestra. These are small things which can be remedied.

The show was almost stolen from Cio-Cio-San yesterday, not by Suzuki or Lieut. Pinkerton, but by Trouble, the little fellow who appears in the second act as a consequence of a naval furlough in the first.

He is a lively little tot, somewhere between two and three, who swung his legs as his mother sang those brilliant high notes, showed real interest in the dolls given to him, and turned his head every which way at the slightest sound.

I am assuming he was a "he," though I'm told they use either sex for the role, depending on how well the mixed applicants for the part react to the first blast of Puccini's orchestra.

Some of them have been known to jump into Cio-Cio-San's arms at the roll of a kettledrum, forcing the little lady to gulp down a whole row of beautiful tones.